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# AN INTRODUCTION TO THE CLASSICS;

Containing, A

## SHORT DISCOURSE ON THEIR *EXCELLENCIES*; AND DIRECTIONS how to Study them to Advantage.

## With an ESSAY, ON THE NATURE and USE of those Emphatical and Beautiful FIGURES which give Strength and Ornament to Writing.

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By ANTHONY BLACKWALL, M. A.

*LONDON*,

Printed for *George Mortlock* at the *Phœnix*, and *Henry Clements* at the *Half-Moon*, in St. *Paul's* Church-yard; and *William Cantrell* Bookseller in *Derby*. 1718.

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With an ESSAY
ON
NATURE and Use of Critick. Exemplified
by the Critical and Beautiful Passages in Five Greek and Latin Classicks, which
are Explained.

By ANTHONY BLACKWALL, M. A.

Printed for Geo. Strahan at the Golden-Ball over against the Royal-Exchange in Cornhill, and John Wyat at the Rose in St. Paul's Church-yard. 1718.

BRITISH MUSEUM

# THE PREFACE.

THE following Essays are only design'd for the Use and Instruction of younger Scholars; and Gentlemen who have for some Years neglected the Advantages of their Education, and have a mind to resume those pleasant and useful Studies, in which they formerly made a handsome Progress at the Schools or Universities. Every

*thing contain'd in them is humbly ſubmitted to the Correction of advanc'd Scholars and Maſters in the* Claſſics; *who will find no greater Faults than I hope may be atton'd for, by the Diligence they will ſee I have uſed in collecting proper Materials, and the Care I have taken to diſpoſe 'em in a clear and uſeful Method.*

*As to the Firſt Part; I might poſſibly have ſaid more in praiſe of my* Authors, *but believe I have ſaid enough to ſhew that it is a conſiderable Diſadvantage to any Scholar to neglect the Study of them.*

*As*

*As to the second Part, my Design was to reform* Rhetorick *from the Rubbish and Barbarism which it lies under in the common Books; and to reduce it to a liberal and rational* Science. *As we have it in those dry and trifling Systems of it in some Schools, it is little better than a Heap of hard Words of ill Sound, of Definitions without Meaning, and Divisions without any Distinction. I have thrown aside all little Alterations and* Figures *purely Grammatical, and struck out of the List of beautiful Schemes of Speech all Puns and Quibbles, all childish Jingle of Sound, and*

*vain*

*vain Amuſement of Words; and have only ſelected the nobleſt* Tropes *and* Figures, *which give real Strength and Grace to Language; which heighten and improve our Notions; and are of excellent Uſe to perſuade and pleaſe. With reſpect to the Paſſages I have quoted, and the Accounts and Characters I have any where given of* Authors, *I have very rarely taken them upon Truſt, but have inform'd my ſelf from the* Originals, *leaving it as the peculiar Happineſs of vaſt and very forward Wits to criticize upon* Languages *they don't underſtand, and give formal Characters of* Authors *they never*

*never read. The Quotation of ſome* Latin *and* Greek Paſſages *will eaſily be excus'd, becauſe the judicious* Reader *will ſee the Neceſſity of it. And when there is occaſion, 'tis as much Conceit and Pedantry ſuperſtitiouſly to avoid citing* Greek *or* Latin, *as 'tis to be pompous and profuſe in thoſe Citations, when there is no occaſion. A Man may run into one Species of Superſtition and Vanity, by injudiciouſly ſhunning another.*

*In ſhort, I hope I have in the Book come up pretty near to what the Title promiſes; and therefore ſhall not plead want*

*of Time, Helps, or Abilities: Since thoſe muſt be ſorry Excuſes for a Man's writing but indifferently, which are ſtrong Reaſons why he ſhou'd not have written at all. If my* Reader *be pleas'd and ſatisfy'd, there needs no* Apology; *if he be not, 'tis certain none will be admitted.*

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# NEW INTRODUCTION TO THE CLASSICS.

## The First PART.

### CHAP. I.

THIS not proper here to make a Comparison betwixt the *Greek* and *Roman Languages*, or determine in what respects the former excels the latter: Scarce a Man who is qualify'd to judge in such

Controverſies, but will own that they are much to be preferr'd to *Engliſh*, and all other *Living Languages*, in Strength and Delicacy; in the *Emphaſis* of their Expreſſion, and the *Harmony* of their Numbers. So that altho' we ſhou'd be in ſo complaiſant a Humour as to allow Mr. *Perrault* and the few Gentlemen of his Opinion, that the *Moderns* are equal to the *Ancients* in Genius and Abilities; yet it cannot be deny'd, but that the *Ancient Claſſics* were much happier in the Beauty and Durableneſs of their *Language*. *Greek* and *Latin* have an intrinſic Value, and are true Sterling all over the *learned World*. *Engliſh* is chiefly valuable in this *Iſland* and its Colonies, and current within its own *Seas*. It cannot ſuſtain the Sublime with that Strength and Grace that the *Greek* and *Latin* do: And this may be much more affirm'd of moſt of the *Languages* of *Europe*. Suppoſe a Writer in any *European* living

living Language, to be of equal natural Parts and acquir'd Abilities with any of the nobleſt Wits of *Greece* or *Rome*, yet the *Ancient* wou'd in his *Language* have extremely the Advantage of the *Modern:* As much as an Architect or Statuary, who had the fineſt Marble and moſt compliant Materials to work on, wou'd go beyond one of his own Profeſſion, equally Skilful, who was confin'd to ſuch unfit and mouldering Materials, as mocked his Art, and were uncapable to receive his curious Workmanſhip. *Greek* and *Latin* have for many Ages been fix'd and unalterable; and the beſt Writers in thoſe Languages flouriſh'd in thoſe happy Times, when *Learning* and all the *Polite Arts* were come to their Perfection and Standard. We are come to no ſettled and authentic Standard; our *Tongue* is in a daily Flux or Alteration.

That which was written in *Engliſh* two hundred Years ago is now ſcarce intelligible; and few *Authors* of one hundred Years ſtanding can by this refin'd Age be read with patience. Our *Language* being in this unſettled and changeable Condition, Time will ſpread a Ruſt and Obſoleteneſs over our brighteſt and moſt admir'd Writers. But whatever Decays and Alterations *Engliſh* may be ſubject to, whatever Confuſion and Barbariſm may be brought in by long Civil Wars or foreign Invaſions; whenever the Dawn of a *Reformation* ſhall appear, whenever Men of elevated Genius and public Spirit ſhall ariſe to drive out the *barbarous Goths* and *Vandals*, and to reſtore *Learning* and the *Liberal Sciences*, they muſt have recourſe to the *Ancients*, and call in their Succours. To ſpeak in plain terms, there are unexhauſted Stores of noble Senſe and ſuitable Expreſſion in the beſt *Greek* and *Latin Claſſics*.

*Classics*. By Supplies drawn from them, Gentlemen of happy Talents and Industry may in any Countrey with proper Encouragement fill up the Defects, and smooth the Roughness of their Mother Tongues. Those precious *Volumes* are so universally and in such great Numbers dispers'd over the World, that they can only perish in its last *Conflagration*. And while they last there cannot be much danger that Ignorance and Stupidity shou'd generally prevail; or gain the absolute Empire they had in the long and dismal Night before our happy *Reformation*. Here 'tis obvious to observe, that true *Religion* and good *Learning* for the most part flourish and decay together. We at the same time triumph'd over *Barbarism* and *Superstition*; and at once got into our Hands the *Classics* and the *sacred Writers*.

*Polite Literature*, if duly apply'd, is highly subservient to the Explica-

tion and Ornament of that *inestimable Book*, which came from *Heaven* to direct Mankind in the way thither. Some vain Critics and half-witted Philologers have presum'd to make Objections against the Style and Propriety of the inspir'd *Authors*; and the reason of their Impudence was not only Wickedness, but want of Genius, Languages and Reading, to enter into their awful *Beauties*, to discern the exalted *Sublimity* of their Sense, and relish the *heavenly Graces* of their Expression. Just so it has been observ'd, that a Smattering in *Philosophy* and a slender Acquaintance with the wonderful Works of *Nature*, disposes little Pretenders to talk sawcily, and profanely cavil against the *Providence* and *Majesty* of its omnipotent *Author*; while Men of regular Study, of sound and piercing Judgment, have discover'd and admir'd innumerable Footsteps and bright Characters of *Divine Wisdom* and

*Good-*

*Goodneſs* in every part of the *World:* They have equally advanc'd in Knowledge and Devotion; and the more they underſtood of the Heavens and the Earth, the more they have ador'd that infinite *Being*, who is the Creator and Supporter of the whole Frame. I need beg no pardon of the good *Reader* for this Digreſſion; but now paſs on directly to ſhew ſome of the Excellencies of thoſe true *Claſſics*, that Men of taſt in all Ages and Nations have ſo eagerly ſtudy'd, and unanimouſly admir'd.

§. 1. The *Ancients* (of which we ſpeak) had good natural Parts, and apply'd them right; they underſtood their own Strength, and were Maſters of the Subject they undertook; they had a rich Genius carefully cultivated: In their Writings you have Nature without Wildneſs, and Art without Oſtentation. For 'tis vain to talk of Nature and Genius, without

Care and diligent Application to refine and improve 'em. The fineſt *Paradiſe* will run wild, and loſe both its Pleaſure and Uſefulneſs without a skilful Hand conſtantly to tend and prune it. Tho' theſe generous *Spirits* were inſpir'd with the love of true Praiſe, and had a modeſt Aſſurance of their own Abilities; yet they were not ſo ſelf ſufficient, as to imagin their firſt Thoughts were above their own Review and Correction, and their laſt above the Judgment of their Friends. They ſubmitted their Compoſitions to the Cenſure of private Perſons and public Aſſemblies. They review'd, alter'd and poliſh'd, till they had good hopes they cou'd preſent the World with a *finiſh'd Piece*. And ſo great and happy was their Judgment, that they underſtood when they had done well, and knew the critical Seaſon of laying aſide the File.

For

For as thoſe excellent Maſters *Pliny* and *Quintilian* obſerve, there may be an Intemperance in Correction; when an ingenious Man has ſuch an Exceſs of Modeſty and faulty Diſtruſt of himſelf, that he wears off ſome of the neceſſary and ornamental Parts of his Diſcourſe, inſtead of poliſhing the rough and taking off the ſuperfluous.

Theſe immortal *Wits* did not preposterouſly reſolve firſt to be *Authors*, and then immediately fall to writing without Study and Experience; but took care to furniſh themſelves with Knowledge by cloſe Thought, ſelect Converſation and Reading; and to gain all the Information and *Light* that was neceſſary to qualify 'em to do Juſtice to their *Subject*. Then after they had began to write, they did not hurry on their Pen with ſpeed and impatience to appear in the View of the World; but they took time and pains to give every part of their

Diſcourſe all poſſible Strength and Ornament, and to make the whole Compoſition uniform and beautiful. They wiſely conſider'd, that Productions which come before their due time into the World, are ſeldom perfect or long-liv'd; and that an *Author* who deſigns to write for Poſterity as well as the preſent Generation, cannot ſtudy a Work with too deep Care and reſolute Induſtry.

*Varus* tells us of his incomparable Friend *Virgil*, that he compos'd but very few Verſes in a Day. That conſummate *Philoſopher*, *Critic* and *Poet*, regarded the Value not Number of his Lines; and never thought too much pains cou'd be beſtow'd on a *Poem*, that he might reaſonably expect would be the wonder of all Ages, and laſt out the whole Duration of Time. *Quintilian* aſſures us, that *Salluſt* wrote with abundance of Deliberation and prudent Caution; and indeed that fully appears from his

his compleat and exquiſite Writings. *Demoſthenes* labour'd Night and Day, out watch'd the pooreſt Mechanic in *Athens*, (that was forc'd to perpetual Drudgery to ſupport himſelf and his Family) till he had acquir'd ſuch a Maſtery in his noble Profeſſion, ſuch a rational and overruling Vehemence, ſuch a perfect Habit of nervous and convincing Eloquence, as enabled him to defy the ſtrongeſt Oppoſition, and to triumph over Envy and Time.

*Plato*, when he was eighty Years old, was buſily employ'd in the Review and Amendment of his *divine Dialogues:* and ſome People are ſevere upon *Cicero*, that in imitation of *Plato* he was ſo ſcrupulous whether he ought to write *ad Piræa* or *in Piræa*, *Piræum* or *in Piræum*, that now in the ſixtieth Year of his Age, in the fury of the Civil Wars, when he knew not how to diſpoſe of his Family, and ſcarce expected Safe-

ty, he earneſtly entreated his noble and learned Friend *Atticus* to reſolve that Difficulty, and eaſe him of the Perplexity which it created him. Whatever Raillery or Reflection ſome humourſome Wits may make upon that great Man's Exactneſs and Nicety in that Reſpect and at ſuch a Time; 'tis a plain Proof of his wonderful Care and Diligence in his Compoſition, and the ſtrict Regard he had to the Purity and Propriety of his Language. The *Ancients* ſo accurately underſtood, and ſo indefatigably ſtudy'd their Subject, that they ſcarce ever fail to finiſh and adorn every part with ſtrong Senſe and lively Expreſſion. They ſeldom flag thro' their whole Work, but glorioufly keep up their Fire and Spirits to the laſt. How many of our modern Pretenders, who have neither ſufficient Genius nor Education, are ſtrangely fond of a Subject that of all things they leaſt underſtand? They

aukwardly

aukwardly court a *Muſe* that ſtill flies; and with a barren and perverſe Diligence plod upon a Subject that can never anſwer their Pains. It ſeems to be in this Caſe, as has been obſerv'd in ſome others, that Perſons of the leaſt Power have the moſt intemperate Inclinations. They have not Flame nor Strength of Senſe to invigorate their Conceptions, and ſtrike Life into a whole Piece.

But I muſt remember 'tis not my Buſineſs to ſhew the Deformities of ſome modern *Pamphleteers*, but the Beauties of the *Ancients*.

To make out a little farther what I have advanc'd upon this firſt Head, I ask leave to name a few particular *Authors*.

'Tis no romantic Commendation of *Homer* to ſay, that no Man underſtood Perſons and Things better than he; or had a deeper Inſight into the Humours and Paſſions of human Nature. He repreſents great Things with

with ſuch Sublimity, and little ones with ſuch Propriety, that he always makes the one admirable, and the other pleaſant.

He is a perfect Maſter of all the lofty Graces of the *figurative Style*, and all the Purity and Eaſineſs of the *plain*. *Strabo* the excellent Geographer and Hiſtorian aſſures us, that *Homer* has deſcrib'd the Places and Countries of which he gives account, with that Accuracy that no Man can imagine who has not ſeen 'em; and no Man but muſt admire and be aſtoniſh'd who has. His *Poems* may juſtly be compar'd with that Shield of divine Workmanſhip ſo inimitably repreſented in the eighteenth Book of the *Iliad*. You have there exact Images of all the Actions of War and Employments of Peace; and are entertain'd with a delightful View of the Univerſe. *Homer* has all the Beauties of every Dialect and Style ſcatter'd through his Writings; he is

ſcarce

ſcarce inferiour to any other *Poet* in the *Poet*'s own Way and Excellency; but excels all others in Force and Comprehenſion of Genius, Elevation of Fancy, and immenſe Copiouſneſs of Invention. Such a Sovereignty of Genius reigns all over his Works, that the *Ancients* eſteem'd and admir'd him as the great *High-Prieſt* of Nature, who was admitted into her inmoſt Choir, and acquainted with her moſt ſolemn *Myſteries*.

The great Men of former Ages with one Voice celebrate the Praiſes of *Homer*; and old *Zoilus* has only a few Followers in theſe later Times, who detract from him either for want of *Greek*, or out of a Spirit of Conceit and Contradiction.

Theſe Gentlemen tell us, that the divine *Plato* himſelf baniſh'd him out of his Commonwealth; which, ſay they, muſt be granted to be a Blemiſh upon the *Poet*'s Reputation. The reaſon why *Plato* wou'd not let

*Homer*'s Poems be in the Hands of the Subjects of that Government, was becauſe he did not eſteem ordinary Men capable Readers of 'em. They wou'd be apt to pervert his Meaning, and have wrong Notions of *God* and *Religion*, by taking his bold and beautiful *Allegories* in too literal a Senſe. *Plato* frequently declares, that he loves and admires him as the beſt, the moſt pleaſant and divineſt of all the *Poets*; and ſtudiouſly imitates his figurative and myſtical Way of Writing. Tho' he forbad his Works to be read in *public*, yet he would never be without 'em in his own *Cloſet*. Tho' the *Philoſopher* pretends that for *Reaſons* of *State* he muſt remove him out of his *City*, yet he declares he wou'd treat him with all poſſible reſpect while he ſtaid; and diſmiſs him laden with Preſents and adorn'd with Garlands, (as the *Prieſts* and Supplicants of their *Gods* us'd to be) by which

Marks

Marks of Honour all People wherever he came might be warn'd, and induc'd to eſteem his Perſon ſacred, and receive him with due Veneration. *Virgil* follows Nature and *Homer* her faithful Interpreter; ſo that he is admirable upon every Subject, and Maſter of all Styles. He keeps to the Characters and Humours of the Shepherds of thoſe Ages in his *Paſtorals*, with ſuch Plainneſs and Propriety, ſuch Pleaſantneſs and ſuitable Eaſineſs of Expreſſion, that one wou'd think he had liv'd among thoſe happy People, and been long acquainted with the Care of their Flocks, their Amours, and harmleſs Differences. In his *Georgics* he raiſes his Style, and deſcribes the Art of Tillage, the Government of the Bees, and all the Affairs of the Husbandman, with ſuch ſound Judgment, ſuitable Language, and proper Heightnings of Fancy, that every skilful *Profeſſor* of *Agriculture* muſt admire him

him for the first of his Excellencies; and every learned *Critic* for the two next. In his *Heroic Poem* he has come so near *Homer*, that he has rais'd himself far above all other *Poets*. Not to mention the Propriety and Sublimity of his Thought, the manly Elegance and majestic Conciseness of his Expression; he is very admirable in the judicious and most agreeable Variety of his *Numbers*. In that Excellency, I think, he does not in the least yield to the glorious *Grecian*, tho' he had the Disadvantage in his *Language*: *Latin* being a Tongue more close and severe than *Greek*; neither having different *Dialects* as *that* has; nor allowing that Latitude and Liberty of Variation which *that* does. The Plan of his *Epic Poem* is so noble and regular, his Conduct so prudent, his Characters so just and accurate, and his Ornaments so becoming, that both *Mæcenas* and *Augustus*, two of the compleatest

pleateſt Stateſmen and Scholars in the World, muſt allow the *Æneid* to be a *Maſterpiece*. In all Ages whoever ſhall imitate theſe two *ſupreme Wits* with the exacteſt Care and neareſt Reſemblance will be ſuperiour to all Corrivals.

If we mention *Theocritus* he will be another bright Inſtance of the happy Abilities and various Accompliſhments of the *Ancients*. He has writ in ſeveral ſorts of *Poetry*, and ſucceeded in all. It ſeems unneceſſary to praiſe the native Simplicity and eaſie Freedom of his *Paſtorals*; when *Virgil* himſelf ſometimes invokes the *Muſe* of *Syracuſe*; when he imitates him thro' all his own *Poems* of that *kind*, and in ſeveral Paſſages tranſlates him. *Quintilian* ſays of our *Sicilian Bard*, that he is admirable in his Kind; but when he adds that his *Muſe* is not only ſhy of appearing at the *Bar* but in the *City* too, 'tis evident this Remark muſt be

be confin'd to his *Paſtorals*. In ſeveral of his other *Poems* he ſhews ſuch Strength of Reaſon and Politeneſs, that wou'd qualify him to plead among the *Orators*, and make him acceptable in the Courts of *Princes*. In his ſmaller *Poems* of *Cupid* ſtung, *Adonis* kill'd by the Boar, *&c.* you have the Vigour and Delicacy of *Anacreon*; in his *Hylas* and Combat of *Pollux* and *Amycus*, he is much more pathetical, clear and pleaſant, than *Apollonius* on the ſame, or any other Subject. In his Converſation of *Alcmena* and *Tireſias*, of *Hercules* and the old Servant of *Augeas*, in *Cyniſca* and *Thyonichus*, and the Women going to the Ceremonies of *Adonis* there is all the Eaſineſs and engaging Familiarity of Humour and Dialogue, which reign in the *Odyſſëis*; and in *Hercules* deſtroying the Lyon of *Nemea*, the Spirit and Majeſty of the *Iliad*. The *Panegyric* upon King *Ptolomy* is juſtly eſteem'd

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an Original and Model of Perfection in that way of Writing. Both in that excellent *Poem*, and the noble Hymn upon *Caſtor* and *Pollux*, he has prais'd his *Gods* and his *Hero* with that Delicacy and Dexterity of Addreſs, with thoſe ſublime and graceful Expreſſions of Devotion and Reſpect, that in Politeneſs, ſmoothneſs of Turn, and a refin'd Art of praiſing without Offence or appearance of Flattery, he has equall'd *Callimachus*; and in Loftineſs and Flight of Thought ſcarce yields to *Pindar* or *Homer*. *Horace* in various ſorts of *Poetry* has preſerv'd the Character of being clear and pleaſant; bright in his Images and moral in his Sentences; harmonious in his Numbers, and happily daring in the Choice of his Words. In his *Lyric Poems* upon divine Matters he is grave and majeſtic: In thoſe which contain the Praiſe of his *Heroes* pompous and ſublime: In thoſe that relate to Pleaſure

ſure and free Enjoyment, gay and lively: In his *Jambics* he is ſevere and cutting. His *Satyrs* and *Epiſtles*, beſides their Salt and Spirit, have the Air of a genteel Negligence, and unforc'd Eaſineſs, which no Study or Diligence of Imitation can reach. There is that Purity of Style and Pleaſantry of Humour, that are no leſs admirable and entertaining in their Kind than the Grandeur of *Virgil*. He every where ſhews himſelf to be a *Scholar* and a *Critic*, a *Gentleman* and a *Courtier*. His Sprightlineſs of Imagination is temper'd with Judgment; and he is both a pleaſant Wit and a Man of Prudence. In thoſe *Poems* that have both the Ornaments of Verſe and the Eaſineſs of Proſe, the Reader has excellent Directions for wiſe Conduct of Life, and Rules both how to ſtudy and judge the Writings of others, and how to write Things worthy of reading. If our *Author* had undertaken

taken an *Epic Poem* there is little doubt but he had ſucceeded: I am pleas'd with that fine Paſſage wherein he gallantly pleads his Incapacity for *Heroic Poetry* in lofty and heroic Lines.

——*Cupidum, Pater optime, vires*
*Deficiunt; nec enim quivis horrentia pilis*
*Agmina, nec fractâ pereuntes cuſpide Gallos,*
*Aut labentis equo deſcribit vulnera Parthi* [a].

If we look into the chief *Greek* and *Roman Hiſtorians* and *Orators* we ſhall find the ſame Happineſs of Genius and incredible Diligence; and ſhall equally admire their *Proſe* and the others *Verſe*.

To name *Herodotus* and *Livy*; whatever they treat of, either Affairs

[a] Lib. II. Satyr. 1. ℣. 12, &c.

of

of War or Peace, public or private, of ſmall or great Importance, they do it with compleat Decorum and Exactneſs. The *Grecian* had gain'd Experience by travelling over all his own *Countrey*, *Thrace* and *Scythia*: He travell'd likewiſe to *Arabia*, *Paleſtine* and *Egypt*, where he carefully view'd the chief Curioſities and moſt remakable Places; and convers'd with the *Egyptian Prieſts*, who inform'd him of their ancient *Hiſtory*, and acquainted him with their Cuſtoms *Sacred* and *Civil*. Indeed he ſpeaks of their *Religious Rites* with ſuch Plainneſs and Clearneſs in ſome Caſes, and ſuch Reſerve and Reverence in others, that I am apt to believe he was initiated into their Ceremonies, and conſecrated a *Prieſt* of ſome of their Orders [b].

Thus being acquainted with the moſt famous Countries and valuable

[b] *See* Herodot. Gale's *Edition*, lib. 2. §. 3. p. 91. §. 65. p. 114. §. 171. p. 156.

Things, and knowing the moſt conſiderable Perſons of the Age, he apply'd himſelf to write the Hiſtory of the *Greeks* and *Barbarians*; and perform'd the noble Work with that Judgment, Faithfulneſs and Eloquence, that gain'd him the Approbation and Applauſe of the moſt *auguſt Aſſembly* in the World at that time; the Flower of all *Greece* met together at the *Olympic Games*.

His Hiſtory opens to the Reader all the Antiquities of *Greece*, and gives light to all her *Authors*.

We don't find that *Livy* had travell'd much, or been employ'd in military Affairs; yet what he might want in Experience, was happily ſupply'd by wonderful Parts and Eloquence; by ſevere Study and unwearied Endeavours after Knowledge and Information: So that he deſcribes all the Countries, Towns, Seas and Ports, whither the *Roman Legions* and *Navies* came, with near the

ſame Accuracy and Perfection, (if poſſible) which he cou'd any Place in *Italy*; lays a Siege, draws up an Army with Skill and Conduct ſcarce inferior to *Cæſar* himſelf. Was there as much Charm in the Converſation of this *extraordinary Man*, as there is in his Writings, the Gentleman of *Cales* wou'd not repent of his long Journey, who came from thence only to ſee *Livy* upon the Fame of his incomparable Eloquence, and other celebrated Abilities; and we have reaſon to believe he receiv'd Satisfaction, becauſe after he had ſeen *Livy* and convers'd with him, he had no Curioſity to ſee *Rome*, to which he was ſo near; and which at that time was, for its Magnificence and Glories, one of the greateſt Wonders of the whole Earth.

Theſe two Princes of *Greek* and *Roman Hiſtory*, tell a Story and make up a Deſcription with inexpreſſible Grace; and ſo delicately mix the great

great and little Circumſtances, that there is both the utmoſt Dignity and Pleaſure in it.

The *Reader* is always entertain'd with an agreeable Variety both of Matter and Style. And indeed every *Author* that expects to pleaſe muſt gratify his *Reader* with Variety. That is the univerſal Charm which takes with People of all Taſts and Complexions. 'Tis an Appetite planted in us by the *Author* of our *Being*; and is natural to an *human Soul*, whoſe immenſe Deſires nothing but an infinite *Good* and unexhauſted Pleaſure can fully gratify. The moſt palatable Diſh becomes nauſeous if it be always ſet before a Man: The moſt muſical and harmonious *Notes* too often and unſeaſonably ſtruck, grate the Ear like the jarring of the moſt harſh and hateful *Diſcord*.

Theſe *Authors*, and the reſt of their Spirit and Elevation, were ſenſible of this; and therefore you find

a continual Change and judicious Variation in their Style and Numbers.

One Paſſage appears to be learned and carefully labour'd; an unſtudy'd Eaſineſs and becoming Negligence runs thro' the next. One Sentence turns quick and ſhort; another immediately following runs into longer Meaſures, and ſpreads it ſelf with a ſort of elegant and beautiful Luxuriancy. They ſeldom uſe many *Periods* together conſiſting of the ſame Number of *Members*; nor are the *Members* of their *Periods* of equal Length and exact Meaſure one with another.

The Reflections that are made by theſe *noble Writers* upon the Conduct and Humours of Mankind, the Intereſts of Courts, and the Intrigues of Parties, are ſo curious and inſtructive, ſo true in their Subſtance, and ſo taking and lively in the manner of their Expreſſion, that they ſatisfy the ſoundeſt Judgment, and pleaſe the

the moſt ſprightly Imagination. From theſe glorious *Authors* we have Inſtruction without the common Formality and Dryneſs of Precept; and receive the moſt edifying Advice in the pleaſing Way of Inſinuation and Surprize.

§. 2. Another Excellency of the *true Claſſics* is *Perſpicuity* and clear Style; which will excuſe and cover ſeveral Faults in an *Author*; but the want of it is never to be atton'd by any Pretence of Loftineſs, Caution, or any Conſideration whatever.

And this is the Effect of a clear Head and vigorous Underſtanding, of cloſe and regular Thinking, and the Diligence of ſelect Reading. A Man ſhou'd write with the ſame Deſign as he ſpeaks, to be underſtood with Eaſe, and to communicate his Mind with Pleaſure and Inſtruction. If we ſelect *Xenophon* out of the other *Greek Claſſics*, whether he

writes of the Management of Family-Affairs, or the more arduous Matters of State and Policy; whether he gives an account of the Wars of the *Grecians*, or the Morals of *Socrates*; the Style, tho' ſo far vary'd as to be ſuitable to every Subject, yet is always clear and ſignificant, ſweet without Luſciouſneſs, and elegantly Eaſy.

In this genteel *Author* we have all the Politeneſs of a ſtudy'd Compoſition; and yet all the Freedom and winning Familiarity of elegant Converſation.

Here I cannot but particularly mention *Xenophon's Sympoſium*, wherein he has given us an eaſie and beautiful Deſcription of a very lively and delightful Converſation. The Pleaſant and ſerious are there ſo happily mix'd and temper'd, that the Diſcourſe is neither too light for the Grave, nor too ſolemn for the Gay. There's *Mirth* with *Dignity* and *Decorum*.

*corum*; and *Philoſophy* attended and enliven'd by all the *Graces*.

If among the *Latin Claſſics* we name *Tully*, upon every Subject he equally ſhews the Strength of his Reaſon and the Brightneſs of his Style. Whether he addreſſes his *Friend* in the graceful Negligence of a familiar *Letter*, or moves his *Auditors* with labour'd *Periods*, and paſſionate Strains of manly *Oratory*; whether he proves the Majeſty of *God* and Immortality of *human Souls* in a more ſublime and pompous Eloquence, or lays down the Rules of Prudence and Virtue in a more calm and even way of Writing, he always expreſſes good Senſe in pure and proper Language; he is learned and eaſie, richly plain, and neat without Affectation. He is always copious, but never runs into a faulty Luxuriance, nor tires his *Reader*: And tho' he ſays almoſt every thing that can be ſaid upon his Subject, yet

you'll ſcarce ever think he ſays too much. But this part of his *Character*, tho' juſt, may look like a Digreſſion. I paſs on——

Thoſe few Obſcurities which are in the beſt *Authors*, do not proceed from haſt and confuſion of Thought, or ambiguous Expreſſions, from a long Crowd of *Parentheſes* or perplex'd Periods; but either the Places continue the ſame as they were in the *Original*, and are not intelligible to us only by reaſon of our Ignorance of ſome Cuſtoms of thoſe Times and Countries; or the Paſſages are alter'd and ſpoil'd by the Preſumption and buſy Impertinence of fooliſh Tranſcribers and conceited Critics. Which plainly appears from this, that ſince we have had more accurate Accounts of the *Greek* and *Roman* Antiquities, and old *Manuſcripts* have been ſearch'd and compar'd by able and diligent Hands, innumerable Errors have been rectify'd,

and

and Corruptions which had crept into the *Text* purg'd out. A various Reading happily diſcover'd, the Removal of a Verſe, or a Point of Diſtinction out of the wrong into the right Place, or the adding a ſmall Mark where it was left out, has given clear Light to many Paſſages; which for Ages had lain overſpread with an Error that had obſcur'd the Senſe of the *Author*, and quite confounded all the Commentators. The latter part of the thirty ſecond Verſe of the Hymn of *Callimachus* on *Apollo* was in the firſt Editions thus, Τίς ἀν᾽ ἄρεα Φοῖβον ἀείδοι; *Who can ſing of* Phœbus *in the Mountains?* which was neither Senſe of it ſelf, nor had any Connexion with what went before. But *Stephen*'s Amendment of it ſet right both the Senſe and the Connexion without altering a Letter, Τίς ἂν ἀ ῥέα Φοῖβον ἀείδοι· Phœbus *is an unexhauſted Subject of Praiſe*; among all his glorious

Qualifications and Exploits what *Poet* can be ſo dull, what Wit ſo barren, as to want Materials for an *Hymn* to his Honour? In the fourth Verſe of the eleventh *Epigram* of *Theocritus*, there wanted a little Point in the Word ὑμνοθέτης, which took off all the Sprightlineſs and Turn of the Thought; which *Daniel Heinſius* luckily reſtor'd by changing the *Nom. Sing.* ὑμνοθέτης, into the *Dat. Plur.* ὑμνοθέτῃς. *The Friends of* Euſthenes *the* Poet *gave him, tho' a Stranger, an honourable Burial in a foreign Countrey; and the* Poet *was extremely belov'd by 'em.* How flat and inſipid! According to the Amendment it runs thus, *The Acquaintance of* Euſthenes *bury'd him honourably tho' in a foreign Countrey, and he was extremely belov'd by his Brother* Poets *themſelves.* For a Man to be mightily honour'd by Strangers, and extremely belov'd by People of the ſame Profeſſion, who are

apt to malign and envy one another, is a very high Commendation of his Candour and excellent Temper. That very valuable Amendment in the ſixth Line of *Horace*'s Preface to his *Odes*, has clear'd a Difficulty which none of the *Critics* cou'd handſomly acquit themſelves of before the admirable Dr. *Bentley*; and has reſcu'd the *Poet*, eminent for the Clearneſs of his Style, from the Imputation of Harſhneſs and Obſcurity in the very beginning and firſt Addreſs to his *Reader*; where peculiar Care and Accuracy is expected. It wou'd be endleſs to mention the numerous Places in the Ancients happily reſtor'd and illuſtrated by that *Great Man*; who is not only a ſound and diſcerning *Critic*, but a clean and vigorous *Writer*, excellently skill'd in all divine and human Literature: To whom all Scholars are oblig'd for his learned Performances upon the *Claſſics*; and all Mankind for his noble

and glorious Defence of *Religion*. The learned *Meurſius* was ſtrangely puzzled with a Paſſage in *Minutius Felix*[c], and alter'd the Text with ſuch intolerable Boldneſs, as if allow'd wou'd ſoon pervert and deſtroy all good *Authors*; which the ingenious *Editor* of that *Father* has clear'd, by putting the Points of Diſtinction in their proper Places. *Reges tantùm Regni ſui, per officia Miniſtorum, univerſa novêre*: *Meurſius* had diſguis'd and deform'd the Paſſage thus, *Reges ſtatum Regni ſui per officia Miniſtrorum diverſa novêre*. Dr. *Bently* has made a certain Emendation in *Horace's Art of Poetry*, only by altering the Places of two Lines, making that which was the forty ſixth in the common Books, the forty fifth in his own beautiful *Edition*.

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[c] Min. Felix. Camb. *Edit. by* Davis. §. 33. p. 163. Not. 7.

§. 3. Ano-

§. 3. Another valuable Advantage which the chief *Claſſics* had, was, that moſt of them were plac'd in proſperous and plentiful Circumſtances of Life, rais'd above anxious Cares, Want, and abject Dependence. They were Perſons of Quality and Fortune; Courtiers and Stateſmen, great Travellers and Generals of Armies, poſſeſs'd of the higheſt Dignities and Poſts of Peace and War. Their Riches and Plenty furniſh'd them with Leiſure and Means of Study; and their Employments improv'd them in Knowledge and Experience. How lively muſt they deſcribe thoſe Countries and remarkable Places which they had attentively view'd with their own Eyes! What faithful and emphatical Relations were they enabled to make of thoſe Councils in which they preſided, of thoſe Actions in which they were preſent and commanded!

*Hero-*

*Herodotus* the Father of *Hiſtory*, beſides the Advantages of his Travels, and general Knowledge, was ſo conſiderable in Power and Intereſt, that he bore a chief Part in expelling the Tyrant *Lygdamis*, who had uſurp'd upon the Liberties of his native Countrey.

*Thucydides* and *Xenophon* were of diſtinguiſh'd Eminence and Abilities, both in Civil and Military Affairs; were rich and noble; had ſtrong Parts and a careful Education in their Youth, completed by ſevere Study in their advanc'd Years: in ſhort, they had all the Advantages and Accompliſhments both of the retir'd and active Life.

*Sophocles* bore great Offices in *Athens*, lead their Armies, and in Strength of Parts and Nobleneſs of Thought and Expreſſion was not unequal to his Collegue *Pericles*; who by his cómmanding Wiſdom and Eloquence influenc'd all *Greece*;

and

and was ſaid to *thunder* and *lighten* in his Harangues.

*Euripides*, famous for the Purity of the *Attic* Style, and his Power in moving the *Paſſions*, eſpecially the ſofter ones of Grief and Pity, was invited to, and generouſly entertain'd in the Court of *Archelaus* King of *Macedon*. The Smoothneſs of his Compoſition, his Excellency in *Dramatic Poetry*, the Soundneſs of his Morals convey'd in the ſweeteſt Numbers were ſo univerſally admir'd, and his Glory ſo far ſpread, that the *Athenians*, who were taken Priſoners in the fatal Overthrow under *Nicias*, were preſerv'd from perpetual Exile and Ruin, by the aſtoniſhing Reſpects that the *Sicilians*, Enemies and Strangers, paid to the Wit and Fame of their illuſtrious Countreyman. As many as cou'd repeat any of *Euripides*'s Verſes were rewarded with their Liberty, and generouſly ſent home with Marks of Honour.

*Plato*

*Plato* by his Father's ſide ſprung from *Codrus* the celebrated King of *Athens*; and by his Mother's from *Solon* their no leſs celebrated Law-giver. To gain Experience and enlarge his Knowledge he travell'd into *Italy*, *Sicily* and *Egypt*. He was courted and honour'd by the greateſt Men of the Age wherein he liv'd; and will be ſtudy'd and admir'd by Men of Taſt and Judgment in all ſucceeding Ages. In his Works are ineſtimable Treaſures of the beſt Learning. In ſhort, as a learned Gentleman ſays, he writ with all the Strength of human Reaſon, and all the Charm of human Eloquence.

*Anacreon* liv'd familiarly with *Polycrates* King of *Samos*; and his ſprightly *Muſe* naturally flowing with innumerable Pleaſures and Graces, muſt improve in Delicacy and Sweetneſs by the Gaiety and refin'd Converſation of that flouriſhing Court.

The

The bold and exalted Genius of *Pindar*, was encourag'd and heighten'd by the Honours he receiv'd from the Champions and Princes of his Age; and his Converſation with the *Heroes* qualify'd him to ſing their Praiſes with more advantage. The Conquerors at the *Olympic Games* ſcarce valu'd their Garlands of Honour and Wreaths of Victory, if they were not crown'd with his never-fading Laurels, and immortaliz'd by his Celeſtial Song. The noble *Hiero* of *Syracuſe* was his generous Friend and Patron; and the moſt powerful and polite State of all *Greece* eſteem'd a Line of his in praiſe of their glorious *City* worth public Acknowledgments and a Statue. Moſt of the genuine and valuable *Latin Claſſics* had the ſame Advantages of Fortune and improving Converſation, the ſame Encouragements with theſe and the other celebrated *Grecians*.

*Terence*

*Terence* gain'd ſuch a wonderful Inſight into the Characters and Manners of Mankind, ſuch an elegant Choice of Words and Fluency of Style, ſuch Judgment in the Conduct of his Plot, and ſuch delicate and charming Turns, chiefly by the Converſation of *Scipio* and *Lælius*, the greateſt Men and moſt refin'd Wits of their Age. So much did this judicious Writer and clean Scholar improve by his diligent Application to Study, and their genteel and learned Converſation; that it was charg'd upon him by thoſe who envy'd his ſuperiour Excellencies, that he publiſh'd their Compoſitions under his own Name. His Enemies had a mind that the World ſhou'd believe thoſe *Noblemen* wrote his *Plays*, but ſcarce believ'd it themſelves: And the *Poet* very prudently and genteelly ſlighted their Malice, and made his great Patrons the fineſt Complement in the World, by eſteeming the Accuſation

as

as an Honour, rather than making any formal Defence againſt it [d].

*Salluſt*, ſo famous for his neat expreſſive Brevity and quick Turns, for Truth of Fact and Clearneſs of Style, for the Accuracy of his Characters, and his piercing View into the Myſteries of Policy and Motives of Action, cultivated his rich Abilities, and made his acquir'd Learning ſo uſeful to the World, and ſo honourable to himſelf, by bearing the chief Offices in the *Roman Government*, and ſharing in the important Counſels and Debates of the *Senate*.

*Cæſar* had a prodigious Wit and univerſal Learning; was noble by Birth, a conſummate Stateſman, a brave and wiſe General, and a moſt heroic Prince. His Prudence and Modeſty in ſpeaking of himſelf, the Truth and Clearneſs of his Deſcriptions, the inimitable Purity and Per-

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[d] *See Prologue to* Adelphi, *v.* 15—22.

ſpicuity

ſpicuity of his Style diſtinguiſh him with Advantage from all other Writers. None bears a nearer Reſemblance to him in more Inſtances than the admirable *Xenophon*. What uſeful and entertaining Accounts might reaſonably be expected from ſuch a *Writer*, who gives you the *Geography* and *Hiſtory* of thoſe Countries and Nations which he himſelf conquer'd, and the Deſcriptions of thoſe military Engines, Bridges and Encampments which he himſelf contriv'd and mark'd out?

The beſt *Authors* in the Reign of *Auguſtus*, as *Horace*, *Virgil*, *Tibullus*, *Propertius*, *&c.* enjoy'd happy Times, and plentiful Circumſtances. That was the *Golden Age* of *Learning*. They flouriſh'd under the Favours and Bounty of the richeſt and moſt generous *Court* in the World; and the *Beams* of *Majeſty* ſhone bright and propitious on them.

What

What cou'd be too great to expect from ſuch *Poets* at *Horace* and *Virgil*, belov'd and magnificently encourag'd by ſuch *Patrons* as *Mæcenas* and *Auguſtus*?

A chief Reaſon why *Tacitus* writes with ſuch Skill and Authority, that he makes ſuch deep Searches into the Nature of Things and Deſigns of Men, that he ſo exquiſitely underſtands the Secrets and Intrigues of *Courts*, was that he himſelf was admitted into the higheſt Places of Truſt, and employ'd in the moſt publick and important Affairs. The *Stateſman* brightens the *Scholar*, and the *Conſul* improves and elevates the *Hiſtorian*.

§. 4. The *Ancients* are peculiarly to be admir'd for their Care and happy Exactneſs in ſelecting out the nobleſt and moſt valuable *Numbers*, upon which the Force and Pleaſantneſs of Style principally depend. A Diſcourſe

courſe conſiſting moſt of the ſtrongeſt *Numbers* and beſt ſort of *Feet*, ſuch as the *Dactyl*, *Spondee*, *Anapeſt*, *Moloſs*, *Cretic*, *&c.* regularly compacted, ſtands firm and ſteady, and ſounds magnificent and agreeable to a judicious Ear. But a Diſcourſe made up of the weakeſt *Numbers*, and the worſt ſort of *Feet*, ſuch as the *Pyrrhichee*, *Choree*, *Trochee*, *&c.* is looſe and languid, and not capable with ſuch Advantage to expreſs manly Senſe. It cannot be pronounc'd with eaſe, nor heard with patience. The Periods of the *Claſſics* are generally compos'd of the major part of the nobleſt *Numbers*; and when they are forc'd to uſe weaker and worſe-ſounding *Feet* and *Meaſures*, they ſo carefully temper and ſtrengthen 'em with firm and nervous Syllables on both ſides, that the Imperfection is cover'd, and the Dignity of the Sentence preſerv'd and ſupported.

§. 5. Ano-

§. 5. Another *Excellency* nearly ally'd to this in theſe glorious *Writers*, is their ſuiting the Contexture of their Diſcourſe and the Sound of their Syllables to the Nature and Character of their Subjects. That is, they ſo contrive and work their Compoſition, that the Sound ſhall be a Reſemblance, or as *Longinus* ſays, an *Echo* of the Senſe, and Words lively Pictures of Things. In deſcribing the Lovelineſs of Beauty, and the Charms of Joy and Gayety, they avoid diſagreeable Eliſions; don't make the Diſcourſe harſh by joyning Mutes, and coupling Letters that being united make a diſtaſtful and grating Sound: But by the Choice of the beſt Vowels, and the ſweeteſt Half-Vowels, the whole Compoſition is made ſmooth and delicate; and glides with Eaſineſs and Pleaſure thro' the Ear.

In deſcribing of a Thing or Perſon full of Terror, Ruggedneſs or Deformity, they uſe the worſt-ſounding Vowels; and encumber the Syllables with Mutes of the roughest and moſt difficult Pronunciation. The Ruſhing of Land-Floods, the Roaring of huge Waters, and the Daſhing of Waves againſt the Shoars is imitated by Words that make a vaſt and boiſterous Sound, and rudely claſh together.

The great *Plato*, who had a Genius for all manner of *Learning*, was diſcourag'd from *Poetry* by reading that Verſe in *Homer*, which ſo wonderfully expreſſes the Roaring of the Billows.

Ἠϊόνες βοόωσιν ἐρευγομένης ἁλὸς ἔξω. [e].

Haſt and Swiftneſs is figur'd by ſhort Syllables, by quick and rapid *Numbers*. Slowneſs, Gravity, *&c.*

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[e] Iliad 17. ν. 265.

by

by long *Syllables*, and *Numbers* ſtrong and ſolemn. I ſhall produce ſome Inſtances, and ſpeak to 'em juſt as they come into my Thoughts, without any nicety of Method. *Virgil*, in his Account of the Sufferings of wicked Souls in the Regions of Puniſhment, fills the Reader with Dread and Amazement; every Syllable ſounds Terror; Awe and Aſtoniſhment accompany his Majeſtic *Numbers* [f] in that Paſſage,

——*Tum ſæva ſonare*
*Verbera, tum Stridor Ferri tractæque Catenæ.*

The hiſſing Letter repeated with broad-ſounding Vowels immediately following, the force and roughneſs of the Canine Letter ſo often us'd, and thoſe ſtrong Syllables in the ſecond third, and fourth Places, emphatical-

[f] Æneid 6. *v.* 558, *&c.*

ly expreſs thoſe dreadful Sounds. A Man of an Ear will, upon the repetition of 'em, be apt to fancy he hears the Crack of the *Furies* Whips, and the Rattling and Clank of infernal Chains. Thoſe harſh Eliſions, and heavy robuſt Syllables in that Deſcription of the hideous *Cyclops*, *Monſtrum horrendum informe ingens*; naturally expreſs the enormous Bulk, and brutiſh fierceneſs of that miſhapen and horrid Monſter.

Our *Spencer*, one of the beſt *Poets* this *Nation* has bred, and whoſe Faults are not to be imputed either to want of Genius or Care, but to the Age he liv'd in, was very happy and judicious in the Choice of his *Numbers*; of which take this Example, not altogether foreign or unparallel to that of *Virgil* juſt mention'd,

*——He heard a dreadful ſound,*
*Which through the Wood loud bellowing did rebound.*

And

And then,

——*His monſtrous Enemy*
*With ſturdy Steps came ſtalking in his ſight,*
*An hideous* Gyant *horrible and high* [g].

Thoſe Verſes in the firſt *Georgic*,

—*Ter ſunt conati imponere* Pelio Oſſam
*Scilicet, atque* Oſſæ *frondoſum involvere* Olympum [h].

are contriv'd with great Art to repreſent the prodigious Pains the *Giants* took in heaping Mountains upon Mountains to ſcale Heaven, and the ſlowneſs of their Progreſs in that unwieldy Work.

For a Vowel open before a Vowel, makes a Chaſm, and requires a ſtrong

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[g] Fairy Queen. [h] Geor. 1. 281.

and full Breath; therefore a Pauſe muſt follow, which naturally expreſſes Difficulty and Oppoſition.

But when Swiftneſs and Speed are to be deſcrib'd, ſee how the ſame *wonderful Man* varies his Numbers, and ſtill ſuits his Verſe to his Subject!

*Quadrupedante putrem Sonitu quatit Ungula Campum.*

Here the rapid *Numbers*, and ſhort *Syllables* ſuſtain'd with ſtrong Vowels, admirably repreſent both the Vigour and Speed of a Horſe at full Stretch ſcowring o'er the Plain.

When *Horace* ſings of Mirth, Beauty, and other Subjects that require Delicacy and Sweetneſs of Compoſition, he ſmooths his Lines with ſoft Syllables, and flows in gay and melting *Numbers*. Scarce any *Reader* is ſo much a *Stoic*, but good Humour ſteals upon him; and he reads with ſomething of the Temper which the

*Author*

*Author* was in when he wrote. How inexpreſſibly ſweet are thoſe neat Lines!

*Urit me* Glyceræ *nitor*
*Splendentis* Pario *marmore puriùs:*
*Urit grata Protervitas,*
*Et Vultus nimium lubricus aſpici.*

Innumerable Beauties of this Nature are ſcatter'd thro' his *Lyric Poetry*. But when he undertakes lofty and noble Subjects, he raiſes his Style, and ſtrengthens his Expreſſion. For Example, when he propoſes to do Honour to *Pindar*, and ſing the Glories of *Auguſtus*, he reaches the *Grecians* nobleſt Flights, has all his Magnificence of *Thought*, his Strength of *Fancy*, and daring Liberty of *Figures*.

The *Roman Swan* ſoars as high as the *Theban*; he equals that commanding Spirit, thoſe awful and vigorous Beauties which he generouſly pro-

nounces inimitable; and praiſes both his immortal *Predeceſſor* in *Lyric Poetry*, and his *Royal Benefactor*, with as much Grandeur and exalted Eloquence, as ever *Pindar* prais'd any of his *Heroes*.

'Tis a juſt Obſervation of *Longinus*, that tho' *Homer* and *Virgil* are chiefly confin'd to the *Dactyl* and *Spondee*, and rarely uſe even any equivalent *Feet*, yet they temper them together with ſuch aſtoniſhing Skill and Diligence, ſo carefully vary their *Syllables*, and adapt their Sounds to the Nature of the thing deſcrib'd, that in their *Poems* there is all the harmonious change and variety of *Numbers* which can be compos'd by all the poſſible Turns, and different Poſition of all the *Feet* in the Languages.

I ſhall add no more of my own upon this Head, but conclude with thoſe curious and judicious Lines of Mr. *Pope*.

[i] *'Tis not enough, no harſhneſs gives Offence,*
*The ſound muſt ſeem an Echo to the Senſe.*
*Soft is the Strain when Zephyr gently blows,*
*And the ſmooth Stream in ſmoother Numbers flows:*
*But when loud Surges laſh the ſounding Shoar,*
*The hoarſe rough Verſe ſhou'd like the Torrent roar.*
*When* Ajax *ſtrives ſome Rock's vaſt Weight to throw,*
*The Line too labours, and the Words move ſlow:*
*Not ſo when ſwift* Camilla *ſcours the Plain,*
*Flies o'er th' unbending Corn, and ſkims along the Main.*

§. 6. A Reader of ſuch *Authors* can ſcarce ever be weary; he has the

[i] *Eſſay on Criticiſm*, pag. 20. Edit. 3.

advantage of a Traveller for many Miles round *Damaſcus*; he never removes out of *Paradiſe*, but is regal'd with a conſtant Succeſſion of Pleaſures, and enjoys in a ſmall compaſs the Bounty and Gaiety of univerſal Nature. From hence may be ſeen the Injuſtice and Folly of thoſe People, who wou'd have *Tranſlations* of the *Claſſics*; and then, to ſave the trouble of learning *Greek* and *Latin*, throw away the great *Originals* to Duſt and Oblivion. I wou'd indeed have all the *Claſſics* turn'd into our Language by the moſt maſterly Hands (as we already have ſome) among other Reaſons for this, that ingenious and inquiſitive People, who have the misfortune not to be well acquainted with the learned Tongues, may have ſome Taſte of their Excellencies. Ignorant Perſons, who know nothing of their Language, wou'd ſoon be perſuaded to believe; and ſhallow Pretenders, who know nothing of

their Beauties, wou'd boldly pronounce, that ſome *Tranſlations* we have go beyond the *Originals*; while Scholars of clear and ſound Judgment, are well ſatisfy'd that 'tis impoſſible any *Verſion* ſhould come up to them. A *Tranſlation* of the noble *Claſſics* out of their native Tongues, ſo much in many reſpects inferior to them, always more or leſs flattens their Senſe, and tarniſhes their Beauties. 'Tis ſomething like tranſplanting a precious Tree out of the warm and fruitful Climes in which it was produc'd, into a cold and barren Countrey: With much care and tenderneſs it may live, bloſſom, and bear; but it can never ſo chearfully flouriſh as in its native Soil; it will degenerate and loſe much of its delicious Flavour and original Richneſs. And beſides the weakning of the Senſe (tho' that be by far the moſt important Conſideration) *Greek* and *Latin* have ſuch a noble Harmony of Sound, ſuch Force and Dignity

of *Numbers*, and ſuch Delicacy of *Turn* in the *Periods*, that cannot entirely be preſerv'd in any Language of the World. Theſe two *Languages* are ſo peculiarly ſuſceptive of all the Graces of Wit and Elocution, that they are read with more Pleaſure and lively Guſt, and conſequently with more Advantage than the moſt perfect *Tranſlation* that the ableſt *Genius* can compoſe, or the ſtrongeſt modern *Language* can bear. The Pleaſure a Man takes in reading engages a cloſe Attention; raiſes and chears the Spirits; and impreſſes the Author's Sentiments and Expreſſion deeper on the Memory. A Gentleman travels thro' the fineſt Countries in the World, is in all reſpects qualify'd to make Obſervations, and then writes a faithful and curious Hiſtory of his Travels. I can read his Relations with Pleaſure and Improvement, and will pay him the Praiſe due to his Merits; but muſt believe that if I my

my ſelf travell'd thro' thoſe Countries, and attentively view'd and conſider'd all thoſe Curioſities of *Art* and *Nature* which he deſcribes, I ſhou'd have a more ſatisfactory *Idea* and higher Pleaſure, than 'tis poſſible to receive from the exacteſt Accounts. *Authors* of ſuch diſtinguiſh'd Parts and Perfections cannot be ſtudy'd by a rational and diſcerning *Reader* without very valuable Advantages. Their ſtrong Senſe and manly Thought, cloth'd in the moſt ſignificant and beautiful Language will improve his Reaſon and Judgment; and enable him to acquire the Art of genteel and ſenſible Writing. For 'tis a moſt abſurd Objection, that the *Claſſics* do not improve your Reaſon, nor enlarge your Knowledge of uſeful Things; but only amuſe and divert you with artificial Turns of Words, and Flouriſhes of *Rhetoric*. Let but a Man of Capacity read a few Lines in *Plato*, *Demoſthenes*, *Tully*, *Salluſt*,

*luſt*, *Juvenal*, *&c.* and he will immediately diſcover all ſuch Objections either to proceed from Ignorance; a deprav'd Taſte, or intolerable Conceit. The *Claſſics* are intimately acquainted with thoſe Things they undertake to treat of; and explain and adorn their Subject with ſound Reaſoning, exact Diſpoſition, and beautiful Propriety of Language. No Man in his right Mind wou'd have People to ſtudy them with Neglect and Excluſion of other Parts of uſeful Knowledge and good Learning. No, let a Man furniſh himſelf with all the *Arts* and *Sciences* that he has either Capacities or Opportunity to learn; and he will ſtill find that Readineſs and Skill in theſe correct and rational *Authors* is not the leaſt ornamental or ſerviceable Part of his Attainments. The Neatneſs and Delicacy of their Compoſitions will be Refreſhment and Muſic after the Toyls of ſeverer and harſher Studies. The Brightneſs of

their

their Senſe, and the Purity and Elegance of their Diction, will qualify moſt People, who duly admire and ſtudy their Excellencies, to communicate their Thoughts with Energy and Clearneſs. Some *Gentlemen* deeply read in old Syſtems of *Philoſophy* and the abſtruſer Parts of *Learning*, for want of a ſufficient Acquaintance with theſe *Great Maſters* of Style and Politeneſs, have not been able ſo to expreſs their Notions, as to make their Labours fully intelligible and uſeful to Mankind. Irregular broken *Periods*, long and frequent *Parentheſes* and harſh *Tropes* have perplex'd their Notions; and much of their Senſe has lain buried under the Confuſion and Rubbiſh of an obſcure and horrid Style. The brighteſt and moſt rational Thoughts are obſcur'd and in a great meaſure ſpoil'd, if they be encumber'd with obſolete and coarſe Words unskilfully plac'd, and ungracefully turn'd. The matchleſs

Graces

Graces of ſome fine Odes in *Anacreon* and *Horace*, do chiefly ariſe from the judicious Choice of the beautiful Words, and the Delicacy and Harmoniouſneſs of the Structure.

§. 7. Beſides the other Advantages of ſtudying the *Claſſical Hiſtorians*, there is one which *Gentlemen* of Birth and Fortune, qualify'd to manage *Public Buſineſs*, and ſit as Members in the moſt *Auguſt Aſſemblies*, have a more conſiderable Share in than People of meaner Condition. The Speeches of the great Men among the *Greeks* and *Romans* deſerve their peculiar Study and Imitation, as being Maſter-pieces of clear *Reaſoning* and genuine *Eloquence*. The *Orators* in the *Claſſics* fairly ſtate their Caſe and ſtrongly argue it: Their Remarks are ſurprizing and pertinent, their Repartees quick, and their Railery clear and diverting. They are bold without Raſhneſs or Inſo-

Inſolence; and ſevere with good Manners and Decency. They do Juſtice to their Subject, and ſpeak agreeably to the Nature of Things, and Characters of Perſons. Their *Sentences* are ſprightly, and their *Morals* ſound. In ſhort, no part of the Compoſitions of the *Ancients* is more finiſh'd, more inſtructive and pleaſing than their *Orations*. Here they ſeem to exert their choiceſt Abilities, and collect the utmoſt Force of their *Genius*. Their whole *Hiſtories* may be compar'd to a noble and delicious *Countrey* that lies under the favourable Eye and perpetual Smiles of the *Heavens*, and is every where crown'd with Pleaſure and Plenty: But their choice *Deſcriptions* and *Speeches* ſeem like ſome peculiarly fertile and happy *Spots* of Ground in that Countrey, on which *Nature* has pour'd out her Riches with a more liberal Hand; and *Art* has made the utmoſt Improvements of her Bounty. They

have

have taken ſo much Pains and us'd ſuch Accuracy in the Speeches, that the greater Pleaſure they have given the *Reader*, the more they have expos'd themſelves to the Cenſure of the *Critic*. The *Orations* are too ſublime and elaborate, and thoſe Perſons to whom they are aſcrib'd, cou'd not at thoſe Times compoſe or ſpeak them. 'Tis allow'd, that they might not deliver themſelves in that exact Number and Collection of Words which the *Hiſtorians* have ſo curiouſly laid together; but it can ſcarce be deny'd, but the great Men in *Hiſtory* had frequent Occaſions of ſpeaking in public; and 'tis probable that many times they did actually ſpeak to the ſame purpoſe. *Fabius Maximus* and *Scipio*, *Cæſar* and *Cato*, were capable of making as good Speeches as *Livy* or *Salluſt*; and *Pericles* was an *Orator* no ways inferior to *Thucydides*. When the Reaſon of the Thing will allow that there was time

time and room for Premeditation, there is no queſtion but many of thoſe admirable Men in *Hiſtory*, ſpoke as well as they are repreſented by thoſe able and eloquent *Writers*. But then the *Hiſtorians* putting the Speeches into their own Style, and giving us thoſe Harangues in form, which we cannot tell how they cou'd come at, treſpaſſes againſt Probability, and the ſtrict Rules of writing *Hiſtory*. It has always been allow'd to *great Wits* ſometimes to ſtep out of the beaten Road, and to ſoar out of the View of a heavy Scholiaſt. To grant all that is in the Objection; the greateſt *Claſſics* were lyable to human Infirmities and Errors; and whenever their forward Cenſurers ſhall fall into ſuch Irregularities, and commit ſuch Faults joyn'd to ſuch Excellencies, the learned World will not only pardon but admire 'em. We may ſay of that celebrated Speech of *Marius* in *Salluſt*, and others that are moſt attack'd

tack'd upon this Foot, as the Friends of *Virgil* do in excuſe of his offending againſt *Chronology* in the Story of *Æneas* and *Dido*; that had there been no room for ſuch little Objections, the World had wanted ſome of the moſt charming and conſummate Productions of human Wit. Whoever made thoſe noble Speeches and Debates, they ſo naturally ariſe from the Poſture of Affairs, and Circumſtances of the Times which the *Authors* then deſcribe, and are ſo rational, ſo pathetic and becoming, that the Pleaſure and Inſtruction of the *Reader* is the ſame. A compleat Diſſertation upon the Uſes and Beauties of the chief Speeches in the *Claſſical Hiſtorians* wou'd be a Work of Curioſity, that wou'd require an able Genius and fine Pen. I ſhall juſt make ſome ſhort Strictures upon two; one out of *Thucydides*, and the other out of *Tacitus*.

The Funeral Oration made by *Pericles* upon his brave Countreymen who dy'd in Battel, is full of Prudence and manly Eloquence; of hearty Zeal for the Honour of his Countrey, and wiſe Remarks. He does not laviſh away his Commendations, but renders the Honours of the *State* truly deſirable, by ſhewing they are always conferr'd with Judgment and Warineſs. He praiſes the Dead in order to encourage the Living to follow their Example; to which he propoſes the ſtrongeſt Inducements in the moſt moving and lively Manner; from the Conſideration of the immortal Honours paid to the Memory of the Deceas'd; and the generous Proviſions made by the *Government* for the dear Perſons left behind by thoſe who fell in their *Countries* Cauſe. He imputes the greateſt Share of the Merits of thoſe gallant Men to the Excellency of the *Athenian* Conſtitution; which train'd them up in ſuch regular

Diſci-

Diſcipline, and ſecur'd to them and their Deſcendents ſuch invaluable Privileges, that no Man of Senſe and Gratitude, of Public Spirit and a Lover of his Children, wou'd ſcruple to venture his Life to preſerve 'em inviolable, and tranſmit 'em to late Poſterity. The noble *Orator* in this *Speech* gives an admirable Character of his Countreymen the *Athenians*. He repreſents them as brave with Conſideration and Coolneſs; and polite and genteel without Effeminacy. They are, ſays he, eaſy to their Fellow-Citizens, and kind and communicative to Strangers: They cultivate and improve all the *Arts*, and enjoy all the Pleaſures of *Peace*; and yet are never ſurpriz'd at the Alarms, nor impatient of the Toyls and Fatigues of *War*. They are generous to their Friends and terrible to their Enemies. They uſe all the Liberty that can be deſir'd without Inſolence or Licentiouſneſs; and fear nothing

thing but tranſgreſſing the Laws [k].

*Mucian*'s Speech in *Tacitus* [l] contains many important Matters in a ſmall Compaſs; and in a few clean and emphatical Words goes thro' the principal Topics of Perſuaſion. He preſſes and conjures *Veſpaſian* to diſpute the *Empire* with *Vitellius* by the Duty he owes his bleeding *Countrey*; by the Love he has for his hopeful Sons; by the faireſt Proſpect of Succeſs that cou'd be hop'd for, if he once vigorouſly ſet upon that glorious Buſineſs; but if he neglected the preſent Opportunity, by the diſmal Appearance of the worſt Evils that cou'd be fear'd. He encourages him by the Number and Goodneſs of his Forces, by the Intereſt and Steadineſs of his Friends; by the Vices of his *Rival*, and his own *Virtues*. Yet all the while this great Man comple-

[k] *See* Thucyd. Oxford Ed. lib. 2. p. 103.
[l] Tacit. Elzevir Ed. 1634. Hiſt. 2. p. 534, 535.

ments

ments *Veſpaſian* and pays him Honour, he is cautious not in the leaſt to diminiſh his own Glory: If he readily allows him the firſt Rank of Merit, he briskly claims the ſecond to himſelf. Never were Liberty and Complaiſance of Speech more happily mix'd; he conveys ſound Exhortation in Praiſe; and at the ſame time ſays very bold and very obliging Things. In ſhort, he ſpeaks with the Bravery of a *Soldier* and the Freedom of a *Friend*: In his Addreſs there is the Air and the Gracefulneſs of an accompliſh'd *Courtier*; in his Advice the Sagacity and Caution of a conſummate *Stateſman*.

§. 8. Another great Advantage of ſtudying the *Claſſics* is, that from a few of the beſt of them may be drawn a good Syſtem and beautiful Collection of ſound *Morals*. There the Precepts of a virtuous and happy Life are ſet off in the Light and

Gracefulneſs of clear and moving Expreſſion; and *Eloquence* is meritoriouſly employ'd in vindicating and adorning *Religion*. This makes deep Impreſſions on the Minds of young Gentlemen, and charms them with the love of Goodneſs ſo engagingly dreſs'd, and ſo beautifully commended. The *Offices*, *Cato Major*, *Tuſculan Queſtions*, *&c.* of *Tully* want not much of *Epictetus* and *Antonine* in *Morality*, and are much ſuperior in *Language*. *Pindar* writes in an exalted Strain of *Piety* as well as *Poetry*; he carefully wipes off the Aſperſions that old *Fables* had thrown upon the *Deities*; and never ſpeaks of Things or Perſons ſacred but with the tendereſt Caution and Reverence. He praiſes *Virtue* and *Religion* with a generous Warmth; and ſpeaks of its eternal Rewards with a pious Aſſurance. A notable *Critic* has obſerv'd, to the perpetual Scandal of this *Poet*, that his chief, if not only Excellen-

cy,

cy, lies in his moral Sentences. Indeed *Pindar* is a great Maſter of this Excellency, for which all Men of Senſe will admire him; and at the ſame time be aſtoniſh'd at that Man's Honeſty who ſlights ſuch an Excellency; and that Man's Underſtanding, who cannot diſcover many more Excellencies in him. I remember in one of his *Olympic Odes*, in a noble Confidence of his own Genius, and a juſt Contempt of his vile and malicious Adverſaries, he compares himſelf to an *Eagle*, and them to *Crows*: And indeed he ſoars far above the Reach and out of the View of noiſy fluttering Cavillers. The famous *Greek* Profeſſor *Duport*, has made an entertaining and uſeful Collection of *Homer*'s Divine and Moral Sayings, and has with great Dexterity compar'd them with parallel Paſſages out of the *inſpir'd Writers* [m]. By which it ap-

[m] Gnomologia Homerica Cantab. 1660.

pears that there is no Book in the World ſo like the Style of the *Holy Bible* as *Homer*. The noble *Hiſtorians* abound with moral Reflexions upon the Conduct of human Life; and powerfully inſtruct both by Precepts and Examples. They paint Vice and Villany in horrid Colours; and employ all their Reaſon and Eloquence to pay due Honours to Virtue, and render undiſſembled Goodneſs amiable in the Eye of Mankind. They expreſs a true Reverence for the eſtabliſh'd *Religion*, and a hearty Concern for the proſperous State of their native *Countrey*. *Xenophon*'s memorable Things of *Socrates* is a very inſtructive and refin'd Syſtem of *Morality*; it goes thro' all Points of Duty to *God* and Man, with great Clearneſs of Senſe and ſound Notion, and with inexpreſſible Simplicity and Purity of Language. The great *Socrates* there diſcourſes in ſuch a manner, as is moſt proper to engage and

perſuade all ſorts of Readers: He argues with the Reaſon of a *Philoſopher*; directs with the Authority of a *Lawgiver*, and addreſſes with the Familiarity and Endearments of a *Friend*.

He made as many Improvements in true *Morality*, as cou'd be made by the unaſſiſted Strength of *human Reaſon*; nay he delivers himſelf in ſome Places as if he was enlighten'd by a *Ray* from *Heaven*. In one of *Plato*'s *divine Dialogues*, [n] *Socrates* utters a ſurprizing Prophecy of a *divine Perſon*, a true Friend and Lover of human Nature, who was to come into the World to inſtruct them in the moſt acceptable Way of addreſſing their Prayers to the Majeſty of *God*.

I don't wonder when I hear that ſome Prelates of the *Church* have recommended the ſerious Study of *Juvenal*'s moral Parts to their Clergy.

[n] Dialog. Select. Cantab. 1683. 2d. Alcibiad. p. 255.

That

That manly and vigorous *Author*, ſo perfect a Maſter in the ſerious and ſublime Way of *Satyr*, is not unacquainted with any of the Excellencies of good *Writing*; but is eſpecially to be admir'd and valu'd for his exalted *Morals*. He diſſuades from Wickedneſs and exhorts to Goodneſs, with Vehemence of Zeal that can ſcarce be diſſembled, and Strength of Reaſon that cannot eaſily be reſiſted. He does not praiſe *Virtue* and condemn *Vice*, as one has a favourable and the other a malignant Aſpect upon a Man's Fortune in this World only; but he eſtabliſhes the unalterable Diſtinctions of *Good* and *Evil*; and builds his Doctrine upon the immovable Foundation of *God* and infinite *Providence*.

His *Morals* are ſuited to the Nature and *Dignity* of an immortal *Soul*; and like it, derive their Original from *Heaven*.

How ſound and ſerviceable is that wonderful Notion in the thirteenth

*Satyr* [o], that an inward Inclination to do an ill Thing is criminal; that a wicked Thought ſtains the Mind with Guilt, and expoſes the Offender to the Puniſhment of *Heaven*, tho' it never ripen into Action! A ſuitable Practice wou'd effectually cruſh the Serpent's Head; and baniſh a long and black Train of Miſchiefs and Miſeries out of the World. What a Scene of Horror does he diſcloſe, when in the ſame *Satyr* [p] he opens to our View the Wounds and Gaſhes of a *wicked Conſcience!* The guilty *Reader* is not only terrify'd at the dreadful Cracks and Flaſhes of the *Heavens*, but looks pale and trembles at the *Thunder* and *Lightning* of the *Poet's* awful *Verſe*. The Notion of true *Fortitude* cannot be better ſtated than 'tis in the eighth *Satyr* [q], where he preſſingly exhorts his *Reader* always to prefer his *Conſcience* and *Princi-*

[o] ℣. 208, &c. [p] ℣. 192, &c. 210, &c.
[q] ℣. 79 *to* ℣. 85.

*ples*

*ples* before his Life; and not to be reſtrain'd from doing his *Duty*, or be aw'd into Compliance with a villanous Propoſal even by the Preſence and Command of a barbarous Tyrant, or the neareſt Proſpect of Death in all the Circumſtances of Cruelty and Terror. Muſt not a Profeſſor of *Chriſtianity* be aſham'd of himſelf for harbouring uncharitable and bloody Reſentments in his Breaſt, when he reads and conſiders that invaluable Paſſage againſt Revenge in the abovemention'd thirteenth *Satyr*[r]? Where he argues againſt that fierce and fatal *Paſſion*, from the Ignorance and Littleneſs of that Mind which is poſſeſs'd with it; from the Honour and Generoſity of paſſing by and forgiving Injuries; from the Example of thoſe wiſe and mild Men *Chryſippus* and *Thales*, and eſpecially that of *Socrates*, that undaunted *Champion* and

[r] *v.* 181, &c.

*Martyr* of *Natural Religion:* Who was ſo great a Proficient in the beſt *Philoſophy*, that he was aſſur'd his malicious Proſecutors and Murderers cou'd do him no hurt; and had not himſelf the leaſt Inclination or riſing Wiſh to do them any. Who diſcours'd with that chearful Gravity and graceful Compoſure a few Moments before he was going to die, as if he had been going to take poſſeſſion of a *Kingdom*; and drank off the poyſonous *Bowl* as a *Potion of Immortality.*

Here I am aware, that upon this Commendation of *Juvenal* an Objection will be made againſt ſome faulty Paſſages; which I am ſo far from being able to defend, that I think they are not fit to be mention'd. Whence we may learn, that the greateſt *Beauties* in the *Pagan Morals* are mix'd with conſiderable *Blemiſhes*; that they have no Syſtem ſo *pure*, but ſome *Taint* cleaves to it.

Only

Only the *Chriſtian Inſtitution* furniſhes a ſufficient and perfect Scheme of *Morality*, in which there is not the leaſt Mixture of Vice or Folly, not the leaſt Spot or Blemiſh to ſoil its Purity. *Seneca*, *Epictetus*, *Plutarch*, *Antonine*, *&c.* deliver diviner Doctrines than the *Moraliſts* before them, becauſe they flouriſh'd in Times that afforded better Advantages for the Improvement of ſuch Studies. The *Morals* of the *Goſpel* had then enlightned and improv'd the World; the *Philoſophers* had learn'd to ſpeak in the Language of St. *Peter* and St. *Paul*; and *Pagan Theology* had dreſs'd her ſelf in many of the Ornaments of *Chriſtianity*.

§. 9. The *ſacred Books* themſelves receive Illuſtration from the *Claſſics*, which have numerous parallel Places; and enlarge upon many Cuſtoms and Practices to which they allude.

The learned St. *Paul* was well ac-

quainted with *Heathen* as well as *Jewiſh Authors*; and has inſerted into the *holy Canon* Quotations made from the *Greek Poets*, *Epimenides*, *Menander* and *Aratus*. Nay, many Paſſages in this *divine Author* wou'd loſe the Beauty and Vigour of their Senſe, and ſome not be underſtood at all without the Explications of *Pindar* and *Plato*, or ſome other good Writers; who give Accounts of the painful Exerciſes, long Preparations, and eager Engagements of the Combatants, the ſolemn Sentences of the Judges, the Proclamations of the Heralds, and the Prizes of the Victors at the *Iſthmian* and *Olympic Games*. Out of many ſee the Places below [f], that manifeſtly refer to thoſe famous Games, and are not intelligible without the Knowledge of the Solemnities and Laws which were obſerv'd at the Celebration of them.

[f] 1 Cor. ix. 24, *&c.* Phil. iii. 12, 13, 14. Heb. xii. 1, 2.

But

But to go ſomething farther upon this Head. The *Claſſical* and foreign *Authors* not only illuſtrate the *ſacred Writers*, but they confirm their Truth and ſtrengthen their Authority: Much of the Heathen *Theology* is deriv'd from the Rites of the *Jewiſh Religion:* The moſt remarkable Stories of the *Bible* lie under the Diſguiſe of Pagan Fables, and the *Claſſical Hiſtorians* give Teſtimony to the Veracity of the *Prophets*. The *Claſſical* and *ſacred Writers* agree in their Accounts of the Manners and Cuſtoms of the Eaſtern People. The nobleſt *Writers* of the Heathen World have borrow'd many of their Notions from the *ſacred Philoſophy* of *Moſes*; and enrich'd their Works with the ſound Morals and ſublime Paſſages of the inſpir'd *Penmen*. I have taken pains to make a Collection of theſe Matters, and ſhall without Formality and niceneſs of Method, preſent my young *Claſſical Scholar* with ſome

ſelect Paſſages; ſeveral of which, I believe, have not been publiſh'd before: By which it may appear, that the *Bible* is the moſt excellent and uſeful Book in the World; and to underſtand its Meaning and diſcover its Beauties, 'tis neceſſary to be converſant in the *Greek* and *Latin Claſſics*. *Homer*'s Notion of his *Gods* deſcending in human Shape to converſe with Mortals and regulate Affairs below, is copy'd from *God* walking in *Paradiſe* and diſcourſing with our *Firſt Parents*; and from the *Angel*'s viſiting *Abraham* and *Lot* [t]; whence *Jupiter* is by *Ovid* introduc'd thus ſpeaking,

——*ſummo delabor Olympo,*
*Et Deus humanâ luſtro ſub imagine Terras.*

The Calamities of *Tireſias* [v] and others who ſaw the Gods in their Pri-

[t] Gen. xviii. 19. Heb. xiii. 2. *See* Hom. Od. ε' ℣. 485. [v] Callima. La. Pal. ℣. 54.

vacies, are deriv'd from thoſe awful Paſſages which declare that no Man can ſee *God* and live [w].

The ancient Temple of *Hercules* at *Cales*, a Colony of the *Tyrians* built before the *Temple* of *Solomon*, had all its religious Rites perform'd after the Cuſtoms of the *Jewiſh Tabernacle*. It was not built of Stones but Wood; Swine were not ſuffer'd to come near it: Thoſe who approach'd theſe holy Rites were barefooted, as *Moſes* was before the *burning Buſh*; wore linen Garments, and kept from their Wives during the Courſe of their Miniſtration and Attendance: A perpetual Fire burnt upon the Altar, and no Image or Repreſentation of the *Deity* was to be ſeen. *Arrian* expreſſly affirms, that religious Worſhip was perform'd in this Temple after the *Phœnician* Manner [x]. *Plato*, whom *Numenius* the

[w] Exod. xxxiii. 20. Judges xiii. 22. [x] Vid. Huetii Demonſtrat. Evangel. Pariſiis 1679. p. 125.

*Pythagorean* and *Platoniſt* calls the *Attic Moſes*, gives an Account of the Creation from the Writings of *Moſes*. *Ovid* upon that Subject expreſſes himſelf in the very Words of the *ſacred Text*. What is his —*Rudis indigeſtaq; Moles*, but the *Tohu Vabohu* of that famous *Prophet*? And is not his —*Finxit in Effigiem moderantûm cuncta deorum*— the ſame as —*God* created Man in his own Image?

The *Indian Brachmans* and the *Grecian Philoſophers* agreed in this Doctrine, that all Things were originally faſhion'd and made out of Water: Which comes up exactly to the Account which the moſt ancient and authentic *Writer* in the World gives of its Creation. *The Spirit of God mov'd upon the Face of the Waters*[y]. The *New Teſtament Writers* ſay the ſame thing, *By the Word of God the Heavens and the Earth were of old*

y Gen. i. 2.

*compos'd*

*compos'd or conſtituted of Water* [z]. *Ariſtotle* frequently aſſerts Water to be the Principle of all Things; and indeed many of his Notions are very agreeable to *Moſes* and the *Prophets*; which might proceed partly from his Peruſal of the *Writers* of the *Old Teſtament*, partly from his Converſation with a very wiſe and pious *Jew*, who came upon important Buſineſs to the Court of *Hermias* King of *Atarna* a City of *Myſia*, where *Ariſtotle* liv'd ſome Years, having marry'd that Prince's Niece [a]. The Dove that was ſent out of the *Ark* to diſcover the Abatement of the Waters is mention'd by *Plutarch* in his Piece of the Sagacity of Animals. From hence the Heathens eſteem'd a Dove to be an ominous Bird; and *Apollonius* [b] tells us, that the *Argonauts* let looſe a Dove out of their Ship, that by her

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[z] 2 *St.* Pet. iii. 5. [a] *See* Prideaux *Connexion of* O. *and* N. T. Part 1. p. 475. [b] Ὀιωνῷ δὴ πρόθε πελειάδι πειρήσαθε, Apol. Argon. 2. ℣. 328.

Flight

Flight they might make tryal whether they ſhou'd have a happy Paſſage thro' the Streights of the *Symplegades*. Thoſe who have undertaken to explain the Heathen Fables tell us, that *Minos* King of *Crete* was the ſame as *Moſes*; which they prove by ſeveral Reſemblances and near Relations in their Hiſtory. The Mother of *Minos* was a *Phœnician*, and he is ſaid to reign in *Crete*. *Moſes* was King in *Paleſtine*, the Inhabitants of which are in *Hebrew* called *Cerethim*, and ſometimes by the *Greek Interpreters* Κρῆτες.

Thoſe Expreſſions in *Homer* [c] and *Horace* [d], that *Minos* diſcours'd with *Jupiter*, and was admitted to his Cabinet-Counſels, ſeem to be taken from thoſe wonderful Paſſages in *Scripture*, which acquaint us that *Moſes* convers'd with *God* in the *holy Mount*; and that his *infinite Majeſty* ſpoke to

[c] Odyſ. τ' ῾. 179. [d] Ode 1. 28. 9.

that

that highly favour'd Man Face to Face, as a Man ſpeaketh unto his Friend[c].

The Fable of *Baucis* and *Philemon* is nothing but the Relation of *Lot* and his Wife vary'd by the Licentiouſneſs of *Poetical Fancy*. They are characteriz'd as pious and hoſpitable in a debauch'd and barbarous Neighbourhood; they entertain'd *Jupiter* and *Mercury*, were conducted out of the the wicked Place of their Abode to the Mountains by thoſe *Gods* who deſtroy'd that profligate People, and overſpread that accurſed Countrey with a ſudden Deluge.

*Tacitus* gives Teſtimony to the Deſtruction of *Sodom* and *Gomorrah* and the adjacent Places, by a Shower of Fire and Brimſtone; and tells you, that the Countrey was once rich and fertil, but by Lightning became a burnt and barren Soil, waſh'd upon by a vaſt Lake, that neither produces Fiſh nor

[c] Exod. iii. 11.

Feed

Feed for Fowl; and by its Stench is noiſom to all who dwell near it [f]. The ſame *Hiſtorian*, tho' a virulent Enemy to the *Jews*, does 'em honour in that Character, that they adore one *eternal* and *unchangeable Deity*; and eſteem it Profaneneſs to have any Images in their Temples or Cities. That they deſpiſe the *Gods* of the *Greeks* and *Romans*, lay aſide all Regard for their Countrey, and are hardned againſt the Tenderneſs of Nature and deareſt Relation. Where 'tis plain he muſt mean, when Tenderneſs to their Friends is inconſiſtent with their Duty to *God*. For he owns they bear an inviolable Faith, and have a ready and flowing Compaſſion to their own Countrey and Kindred, when he accuſes them of hoſtile Hatred to all Mankind beſides. This we may obſerve of that famous *Hiſtorian*, that in his Character of the *Jews*, what he

[f] Tacit. Hiſt. 5. p. 673.

de-

deſigns as the fouleſt Diſparagement to 'em, does even in the Judgment of the beſt and moſt admir'd Heathen *Philoſophers* tend moſt to their Praiſe; and when he thinks he does 'em Honour by allowing they come up in ſome Inſtances to the Pagan Superſtition, he is very near running into Inconſiſtency with himſelf[g].

*Herodotus* gives this Character of *Apries* King of *Egypt*, the ſame with *Pharaoh Ophra* in the *Prophets*, that he was ſo intolerably haughty and preſumptuous, as to declare that neither *God* nor Man cou'd diſpoſſeſs him of him Kingdom[h]; which is agreeable with the *Prophet Ezekiel*, who charges him with Pride and Inſolence[i].

And the Terror of his Fall related by the ſame *noble Hiſtorian*, (who

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g Effigiem Animalis, quo monſtrante errorem ſitimq; depulerant, penetrali ſacravere. Hiſt. 5. p. 671. Judæi mente ſolâ, unumq; Numen intelligunt——Igitur nulla Simulachra urbibus ſuis nedum Templis ſunt. Hiſt. 5. 672. h Hiſt. 2. p. 155. i Herod. 2. 155.

ſays

ſays he was taken Priſoner by *Amaſis*, carried to the City of *Sais*, and after ſome time of Captivity ſtrangled in his own Palace) ſhews the Completion of *Jeremiah*'s *Prophecy* [k]; *Behold I will give* Pharaoh Ophrah *King of* Egypt *into the Hand of his Enemies, and into the Hand of them that ſeek his Life.*

The ſame *Author* acquaints us, that when *Darius* had laid Siege to *Babylon*, the barbarous and inhuman Inhabitants, to make their Proviſions laſt longer, murder'd all their Wives, Siſters, Children and Servants that were uſeleſs for War. Only every Man preſerv'd one of his Wives moſt dear to him, and a Maid Servant to do the neceſſary Affairs of the Houſe [l]. Which was a ſignal Completion of that terrible *Prophecy* of *Iſaiah* [m]; *But theſe two Things ſhall come to thee in a Moment, in one Day; the*

[k] Jerem. xliv 30. [l] Herod. 3. p. 220.
[m] Iſaiah 47. 9.

*loſs*

*loſs of Children and Widowhood; they ſhall come upon thee in their Perfection*——

The Memory of the *Iſraelites* miraculous Paſſage thro' the midſt of the *Red Sea* upon dry Ground, was preſerv'd by the Heathen; as we learn from *Diodorus Siculus* in his third Book [n].

" There is, ſays he, a Tradition " among the *Ichthyophagi*, who bor- " der upon the *Red Sea*, which they " had from their Anceſtors, and was " preſerv'd unto that time: How " that upon a great Receſs of the " Sea every Place of that Gulf was " dry, and the Sea falling to the op- " poſite Part, the Bottom of it ap- " pear'd green, (from the Weeds, I " ſuppoſe, that were in it) but re- " turning back with a mighty force, " repoſſeſſed its former Place.

'Twas a Cuſtom univerſal among

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[n] *See Dr.* Patrick *on* Exod. xiv. *℣.* 21.

the

the Eaſtern People to entertain their Gueſts at their Entrance into their Houſes with clean Water and ſweet Oyl: So our *Saviour* was entertain'd by the devout Woman: So *Telemachus* and *Piſiſtratus* are entertain'd at the Court of *Menelaus* °.

'Twas a Cuſtom amongſt the Eaſtern People to ſtrow Flowers and and Branches of Trees in the Way of Conquerors and great Princes: The People of the *Jews*, who eſteem'd *our Saviour* to be their *Meſſias* and *King*, paid him thoſe Honours. Thus People went before *Xerxes* paſſing over the *Helleſpont*, that burnt all manner of Perfumes on the Bridges, and ſtrow'd the Way with Myrtles P. 'Tis a frequent Expreſſion in the *divine Writers*, that *God Almighty* forgets the Sins of Nations and particular Perſons, when he pardons them upon their Repentance and Reforma-

° Hom. Od. δ'. ψ. 48, 49. P Herod. 7. p. 404.

tion;

tion [q]; which is a Condeſcenſion to the Capacities of Mankind, to ſignify that *God* remits the Sin and is reconcil'd to the Penitent, as certainly as a Man can have no Reſentment of an Injury, which is entirely blotted out of his Memory. *Herodotus*, whoſe Style is likeſt that of the *Bible* of any Proſe-Writer among the *Claſſics*, ſays of *Otanes* General of *Darius*'s Army; "Tho' he kept the King's Orders in "mind, yet he forgot 'em". *i. e.* He neglected to obey them as if he had forgot 'em [r]. 'Tis apparent from the Hiſtory of *Achan* and *Jonah*, that a whole Community of Men may ſuffer for the crying Guilt of one heinous Offender among 'em. Old *Heſiod* is very expreſs to this Purpoſe, —Πολλάκι ϗ ξύμπασα πόλις κακῆ ἀνδρὸς ἐπαυρεῖ. *Palæſtra* in *Plautus* [f] after a Storm and Wreck being expos'd upon the

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[q] Iſaiah xliii. ℣. 25. [r] Herod. 3. p. 219.
[f] Sed herile Scelus me ſollicitat, &c. Plaut. Rudens A. 1. S. 3. ℣. 15.

Shoar,

Shoar, expoſtulates with her Gods why they wou'd bring ſuch Calamities upon a Perſon innocent and pious; and at laſt concludes, it was the Wickedneſs of her Maſter which rais'd the Storm and ſunk the Ship. The *ſacred Writers* often ſay of *God*, that he knows ſuch Things or Perſons, when by his *Providence* he is pleas'd to make them known to the World, and recommend them with Marks of Favour, *Let me be weigh'd in an even Balance, that God may know my Integrity*[t].

*Pindar* has an Expreſſion exactly parallel.--Γνώσομαι τὰν ὀλβίαν Κόρινθον[v]. *I will know rich* Corinth, *i. e.* I will make her known in the World, and celebrate her Glories in my Verſe. Thoſe People who joyn Forces in maintaining *Religion* and the Cauſe of *God* are by a very bold and elevated Figure ſaid to help *God*. *Curſe ye* Meroz, *(ſaid the Angel of the Lord) curſe ye bitterly the In-*

[t] Job xxxvi. 6. [v] Od. 13. 3.

*habitants*

*habitants thereof; becauſe they came not to the Help of the Lord, to the Help of the Lord againſt the Mighty* [w]. So the Confederate Armies of *Greece* which made War againſt the *Cirrhæans* and *Acragallidæ*, who had profan'd and ſacrilegiouſly plunder'd the Temple of *Apollo* at *Delphi*, are ſaid by the Orator *Æſchines* [x] to have taken a ſolemn Oath to help the *God* with all their Might and Power. 'Tis not improbable that the Eye-lids of the Morning in the lofty Poem of *Job* [y], gave Original to that marvellous Expreſſion in *Pindar* [z], Ἐσπέρας Ὀφθαλμὸν ἀντέφλεξε Μήνα.

*Virgil*'s Wings of Lightning reſemble the Royal inſpir'd *Poet*, *He rode upon a Cherub, and did fly; yea, he did fly upon the Wings of the Wind* [a]. Sparks in *Job* are called Children of the Fire [b]. *Pindar* uſes the ſame

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[w] Judges v. 23. [x] Adversùs Cteſiphon. p. 68. Oxon. Ed. 1715. [y] Cap. xli. ℣. 18.
[z] Od. 3. 36. [a] Pſalm. xviii. 10. [b] Job. v. 7.

ſprightly

ſprightly Form of Expreſſion, when he calls Day the bright Daughter of the Sun [c]. *Homer* often ſays of his *Heroes*, that they are cloath'd with Courage and Fortitude [d]; which is the ſtrong and noble *Eloquence* of the *Eaſt*. With what Force and Propriety does the *divine Writer* apply this *Metaphor* to the ever-bleſſed *God! Thou art cloath'd with Honour and Majeſty, and covereſt thy ſelf with Light as with a Garment* [e]. To eat Bread in the *Old* and *New Teſtament* is to be entertain'd with all proper Proviſions; 'tis us'd in the ſame comprehenſive Senſe in *Herodotus* [f]. The Expreſſion of *Juno* in *Virgil*, *—Aſt ego quæ divûm incedo Regina—* is the ſame with that of the great *Patriarch*, *—But I go Childleſs* [g]. Brethren in the *Old* and *New Teſtament* are

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[c] Od. 2. 59. Ἀμέρων Παῖδ' Ἀλίου. [d] ιλ. ε' 742.
[e] Pſalm civ. 1, 2. [f] Σῖτον αἰρέεσθαι. Herod. 7. p. 420. [g] Gen. xv. 2.

us'd

us'd to ſignify Kinſmen and near Relations: So in *Homer* [h].

'Tis likely a profane *Critic* wou'd cavil at the Boldneſs of that Expreſſion in *Scripture*, —*Thou feedeſt them with the Bread of Tears, and giveſt them Tears to drink in great Meaſure* [i]; when that in *Ovid* ſo exactly like it, —*Rore mero & Lacrymis jejunia pavit* [k], might eſcape his Cenſure, or may be gain his Applauſe.

*Theocritus* and *Callimachus* flouriſh'd in the Court of *Ptolomy Philadelphus*, when the *Hebrew Bible* was tranſlated into *Greek*. Out of thoſe ſacred and ſublime *Authors* they ſeem to have borrow'd ſeveral Notions. *Callimachus* repreſents Long-life as the Reward of *Piety* and *Obedience*, in almoſt the ſame Words which we find in the *Old Teſtament* upon that Subject. "They come "not to their Tomb before a full-

[h] ιλ. ο'. 545. [i] Pſalm lxxx. 5. [k] Met. 4. ℣. 263.

"ripe Age[l]." How near in Senſe to the Promiſe annex'd to the *Fifth Commandment!* How near both in Senſe and Words to that in *Job*[m], *Thou ſhalt come to thy Grave in a full Age, as a Shock of Corn cometh in its Seaſon. Theocritus* has enrich'd his *Idylliums* out of *Solomon*'s *divine Paſtoral.*

Ἀδύ τι τὸ ϛόμα τοι ϗ ἐφίμερον, ὦ Δάφνι, φωνά,
Κρέσσον μελπομένω τεῦ ἀκοῦσεν ἢ μέλι λείχεν[n],

appears much like that Paſſage in the *Septuagint*; Κηρίον ἀποϛάζουσι τὰ χείλη σου Νύμφη, μέλι ϗ γάλα ὑπὸ τὴν γλῶσσάν σου[o]. Not to mention other Places ſcatter'd up and down his *Poems*, I ſhall only lay before the *Reader* that Paſſage of the deſpairing Lover, which is a *Paſſion* very ten-

[l] Hymn. in Dian. ℣. 131. [m] Job v. 26.
[n] Id. 8. ℣. 82, 83. [o] Cant. 4. 11.

derly

derly touch'd, and one of the fineſt Turns of Thought in *Theocritus*.

——Ἔνθα τὸ λᾶθος.
Ἀλλὰ κ' ἦν ὅλον λαβὼν ποτὶ χεῖλος ἀμέλξω,
Οὐδέ κε τὼς σβέσαι τὸν ἐμὸν πόθον [o].

And let him judge whether it be not a ſtrong Probability that it was copy'd from that *great Original*, Ὕδωρ πολὺ δὲ δυνήσεται σβέσαι τὴν ἀγάπην κ' ποταμοὶ δὲ συγκλύσουσιν αὐτήν [p]. The *Gates* of Hell is an Expreſſion which both the *Inſpir'd* and *Claſſical Writers* ſeem to delight in [q]. That upon the Diſſolution of the Body the Soul goes to *God* who gave it, is the Doctrine of *Solomon* and other *ſacred Writers*: *Plato* ſpeaks in the ſame ſound Language, "The *Soul*, which "is an inviſible Being, departs into "ſome excellent, pure and inviſible

[o] Id. 23, ver. 24, 25, 26. [p] Cant. 8. 7.
[q] Pſalm ix. 13. ιλ. ί. 312. Eurip. Hippol. ver. 56.

" State; the proper Place of Souls; " really to a good and a wiſe *God*[r]." That the *departed Spirits* of pious Men are conducted by *Guardian-Angels* to bleſſed Manſions of heavenly Refreſhment and Happineſs was the Notion of the *Jewiſh Church*, which *our Saviour* approves and confirms in that moſt moving Parable of *Lazarus*. The ſame Prince of the Heathen Wiſemen affirms, that the Soul, which has led a pure and regular Life on Earth, has *Gods* for her Guides and Companions; and under their Conduct inhabits a State proper for her[s]. The ſame *wonderful Man* declaring the utter Impoſſibility that any inſolent and unrelenting Offender ſhou'd be conceal'd or protected from the ſtrict Animadverſion of *divine Juſtice*, has theſe remarkable Words, " Thou wilt never be overlook'd or " neglected by it, tho' thou be ſo " ſmall that thou ſinkeſt into the

[r] Phædo, p. 116.

[s] Phædo, p. 167, 168.

" Depths

" Depths of the Earth; or ſo lofty
" that thou flieſt up into Heaven:
" Whether thou continueſt here, or
" goeſt to *Hades*; or whether thou
" be carry'd to a more remote and
" terrible Place [t]." Who can read this and not be apt to conclude, that the *Author* had in view thoſe Paſſages, which riſe to the uppermoſt Regions of Sublimity [v], *Whither ſhall I go from thy Spirit? or whither ſhall I flee from thy Preſence? If I aſcend up into Heaven, thou art there: If I make my Bed in Hell, behold thou art there: If I take the Wings of the Morning, and dwell in the uttermoſt Parts of Sea; even there ſhall thy Hand lead me, and thy Right-hand ſhall hold me. If I ſay, ſurely the Darkneſs ſhall cover me; even the Night ſhall be Light about me, yea, the Darkneſs hideth not from thee, but the Night ſhineth as the Day:*

[t] Plat. de Leg. 10. p. 224. [v] Pſalm cxxxix. v. 7, &c.

*The Darkneſs and the Light are both alike to thee.* In copying from this *Original*, the great Artiſt has trac'd ſome fine Features, and hit ſome Likeneſs; yet it cannot be deny'd but he has loſt a world of Beauties. 'Tis indeed obvious to obſerve, that in this and innumerable Inſtances, tho' it be a pleaſant and uſeful Entertainment to compare the old *Claſſical Writings* and the *holy Bible* together; yet the Eloquence of *Greece* and *Rome* never appears with ſuch Diſadvantage, as when 'tis compar'd with the ſuperior and *diviner Sublimity* of the *Prophets* and *Apoſtles*.

The Inſtances we have hitherto produc'd relate chiefly to the *Old Teſtament*. I ſhall now ſhew in a few Words, that the *Claſſical* and foreign Authors, do likewſe wonderfully atteſt and illuſtrate the Hiſtory and Doctrines of the *New Teſtament*.

*Tacitus* and *Suetonius* mention our *Saviour Chriſt* and his Crucifixion under

under *Pontius Pilate* [x]. *Julian* the Emperor (a ſharp and witty Writer) owns our *bleſſed Saviour*'s Miracles, and yet undervalues them in ſuch a ſtrange Manner, as reflects the utmoſt Reproach upon his Underſtanding in that reſpect; and ſhews what horrible Darkneſs and Infatuation, Malice and Bigotry, will ſpread upon the brighteſt Mind.

"*Jeſus*, ſays he, did no great "Works, unleſs one can ſuppoſe that "to cure the lame and blind, and "drive out Demons from poſſeſs'd "Perſons by Exorciſms in the Vil-"lages of *Bethſaida* and *Bethany* be "great Works." As if commanding the lame and blind to walk and ſee by a Word, and having an abſolute Authority over infernal Spirits, were not infinitely greater and more glorious Inſtances of Power than building the moſt ſtately *Pyramids*, and con-

[x] Tacit. Annal. 15. p. 394.

quering Millions of arm'd Legions: Since theſe are the Works of mortal Men, thoſe only of *Almighty God*.

That the *Primitive Chriſtians* ador'd *Chriſt* as *God*, ſung Hymns to his Praiſe in their Religious Aſſemblies, and bound themſelves by a *Sacrament* to do no ill Thing, is plain from the Teſtimony of *Pliny* to the Emperor *Trajan* [x]. 'Tis the expreſs Doctrine of the *New Teſtament* that there ſhall be a general Conflagration of this World, as there has been a Deluge of Waters. *The Heavens and the Earth which are now, by the ſame Word are kept in ſtore reſerv'd unto Fire againſt the Day of Judgment* [y]. And muſt not we ſtand amaz'd at the blind Malice and brutiſh Barbarity of the *Heathens*, who outragiouſly revil'd and perſecuted the *Chriſtians* as Incendiaries and Enemies to Mankind for maintaining this Opinion; which

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x Ep. 10. 97. p. 284. y 2 *St.* Pet. iii. 7, 10.

was

was the Doctrine of their beſt and moſt admir'd *Philoſophers*: *Seneca*, *Marc Antonine*, and all the *Stoics* held it. 'Twas a general Tradition of the *Eaſt* and *Weſt*. The *Druids* affirm'd, that Fire and Water muſt once prevail over the World, tho' not finally deſtroy it. We have it plain in *Lucretius*; and *Ovid*'s Paſſage to the ſame Purpoſe is very full.

*Eſſe quoque in Fatis reminiſcitur affore Tempus,*
*Quo Mare, quo Tellus, correptaque Regia Cœli*
*Ardeat*——[z].

*Tacitus* himſelf, tho' a virulent Enemy to the *Chriſtians*, owns that the burning of *Rome*, charg'd upon 'em by the impious *Nero*, was not prov'd againſt 'em, nor at all believ'd[a].

When I read that admirable Paſſage of *Hierocles*, "He only knows

[z] Met. 1. ℣. 256, &c. [a] Annal. 15. p. 394.

" how to pay Honour, who does not
" confound the Dignity of the Per-
" ſon honour'd, but in the firſt place
" offers himſelf a Sacrifice, and
" frames his Soul into the divine I-
" mage, and prepares his Mind, as a
" Temple, for the Reception of the
" divine Light [b]". I am diſpos'd to believe that the Heathen *Moraliſt* had been converſant in the Writings of the *Diſciples* and *Followers* of *Jeſus Chriſt*; who exhort all *Chriſtians* to offer their Souls and Bodies a pure and living Sacrifice to *God* their *Saviour* [c]; who tell them they muſt be renew'd after the *divine Image* [d]; and warn 'em to preſerve their Chaſtity and Purity with all Diligence, becauſe they are the Temples of the *Holy Ghoſt* [e].

*Philo* the *Jew*, a very eloquent and learned *Author*, gives great light

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[b] In Aur. Car. p. 24. Ed. Camb. *by* Needham.
[c] Rom. xii. 1. [d] 2 Cor. iii. 18. [e] 1 Cor. iii. 16, 17. vi. 19.

to

to the *New Teſtament Writers*. That Place in the *Hebrews* which treats of *our Saviour*'s being an *High-Prieſt* that had no Sin of his own, only that of others to ſacrifice and attone for [f], is exactly parallell'd by that wonderful Paſſage. Ὁ πρὸς ἀλήθειαν Ἀρχιερεὺς καὶ μὴ ψευδώνυμος ἀμέτοχος ἁμαρτημάτων ἐστίν. And his Notion of the *Logos* and *divine Mediator* between *God* and *Man*, is exactly conformable to what infallible *Authority* delivers to us concerning thoſe *venerable Doctrines*. The *Logos*, ſays he, has this Privilege granted him by his *Father*, that he ſhould ſtand the Μεθόριος, in the midſt between *God* and his *Creatures*, that is, an Interceſſor for Mortals with the *Immortal*, a Legate of the Ruler to his Subjects: He is neither begotten as Mortals, nor unbegotten as *God*. He intercedes with *God* that he will not deſtroy his

[f] Heb. vii. 26, 27.

Creature; and assures the Creature that the merciful *God* will not lay aside the Care of his own Work and Creation. That a Man cannot attain to the full Knowledge of his Duty; nor be able rightly to discharge it without *supernatural Assistance*, and the Directions of *God's Eternal Spirit*, is an important Doctrine in the *sacred Volumes*, press'd and inculcated almost in every Page. *Pythagoras*, *Plato*, *Cicero*, and all the approv'd *Moralists* in the Pagan World acknowledge the Soundness and Necessity of this Doctrine. *Xenophon*; in the Conclusion of his *OEconomics*; affirms, that no Man can successfully govern Mankind, unless he be a divine Person; that is, assisted in the Administration, as well as rais'd to the Honour, by *God*. *Seneca* says, a Mind moderate and excellent is mov'd and influenc'd by a Celestial Power. We learn the wonderful Propagation of *Christianity* from the fore-nam'd

Epistle.

Epiſtle of *Pliny* to his Maſter *Trajan*, from *Suetonius*, *Tacitus* and *Lucian*.

The invincible Courage of the *Primitive Chriſtians*, and their ſteady Adherence to their *Religion*, notwithſtanding all manner of Torments and Death in its moſt formidable Shapes, was the Triumph of their *Cauſe*; and the Aſtoniſhment and Confuſion of their Pagan Perſecutors. *Pliny* is more full upon this Point than any other relating to the *Chriſtians*. The *Royal Philoſopher* takes notice of the *Chriſtian Bravery*, but thro' Miſrepreſentation and Prejudice aſcribes it to Obſtinacy and Sullenneſs of Temper [g]. Their exceſſive Charity and Goodneſs to their Fellow *Chriſtians*, and to their moſt fierce Enemies and Perſecutors; is acknowledg'd by *Lucian* [h] and *Julian*; and their Example is by the latter of theſe re-

[g] M. Ant. Med. lib. xi. cap. 3. [h] De morte Peregrini. Tom. ii. p. 566, 567. Ed. Amſtel. 1687.

commended

commended to the Imitation of the Pagans in a Letter to the High-Prieſt of *Galatia*.

Their Intereſt with *Heaven* and the Efficacy of their Prayers, is evident from the ſurprizing Victory gain'd by them for the Emperor *Antonine* againſt the *Marcomanni*. 'Twas inſiſted upon by the *Chriſtian Apologiſts* with ſuch Circumſtances of full Aſſurance, as no Men who had either regard to their Safety or Honour wou'd do, if they were not certain they cou'd invincibly prove what they ſo confidently affirm'd [i].

*Claudian* the Heathen *Poet* takes notice of this Victory obtain'd not by human Force, but the viſible and peculiar Favour of *Heaven*. St. *Auſtin* and ſome other *Chriſtian Writers* [k] have ſpoken of the miraculous Victory of *Theodoſius* againſt the Rebels

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[i] Euſeb. Eccleſ. Hiſt. 5. cap. 5. Tertul. Apol. cap. 5. Juſtin Martyr, 1 Apol. p. 138. Ed. Grabe, Oxon. 1700. [k] Sozomen Eccleſ. Hiſt. 7. cap. 24.

*Euge-*

*Eugenius* and *Arbogaſtes* in ſtrong and triumphant Expreſſions: But what is more to our purpoſe, the forementi-on'd Heathen *Poet* owns the Mira-cles of this Victory in that fine Ad-dreſs to the *Emperor*.

*O nimiùm dilecte Deo, cui fundit ab antris*
*Æolus armatas hyemes, cui mili-tat Æther,*
*Et conjurati veniunt ad Claſſica Venti!*

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## CHAP. II.

THoſe Excellencies of the *An-cients*, which I accounted for in the former Chapter, ſeem to be ſufficient to recommend them to the Eſteem and Study of all Lovers of good and polite Learning. And that the young Scholar may ſtu-dy them with ſuitable Succeſs and Im-provement, a few Directions may be

proper to be obſerv'd; which I ſhall lay down in this Chapter. 'Tis in my Opinion a right Method to begin with the beſt and moſt approv'd *Claſſics*; and to read thoſe *Authors* firſt which muſt often be read over. Beſides that the beſt *Authors* are eaſieſt to be underſtood; their noble Senſe and animated Expreſſion will make ſtrong Impreſſions upon the young Scholar's Mind, and train him up to the early Love and Imitation of their Excellencies.

*Terence*, *Virgil*, *Horace*, *Ovid*, *Juvenal*, *Tibullus*, *Propertius*, cannot be ſtudy'd too much, or gone over too often. One Reading may ſuffice for *Lucan*, *Statius*, *Valerius Flaccus*, *Silius Italicus*, *Claudian*; tho' there will be frequent Occaſions to conſult ſome of their particular Paſſages. The ſame may be ſaid with reſpect to the *Greek Poets*: *Homer*, *Pindar*, *Anacreon*, *Ariſtophanes*, *Euripides*, *Sophocles*, *Theocritus*, *Calli-*

*Callimachus*, muſt never be entirely laid aſide; and will recompenſe as many Repetitions as a Man's Time and Affairs will allow. *Heſiod*, *Orpheus*, *Lycophron*, *Apollonius Rhodius*, *Nicander*, *Aratus*, *Oppian*, *Quintus Calaber*, will amply reward the Labour of one careful Peruſal. *Salluſt*, *Livy*, *Cicero*, *Cæſar* and *Tacitus*, deſerve to be read ſeveral times; and read them as oft as you pleaſe, they will always afford freſh Pleaſure and Improvement. *Herodotus*, *Thucydides*, *Xenophon*, *Plato*, *Demoſthenes*, are of the ſame *Merit* among the *Greeks*. To which, I think, I may add *Lucian* and *Plutarch*. *Lucian* is an univerſal Scholar, and a prodigious Wit: He is *Attic* and neat in his Style, clear in his Narration, and wonderfully facetious in his Repartees. He furniſhes you with almoſt all the *Poetical Hiſtory* in ſuch a diverting Manner, that you will not eaſily forget it; and ſupplies

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the moſt dry and barren Wit with a rich plenty of Materials. *Plutarch* is an *Author* of deep Senſe and vaſt Learning; tho' he does not reach his illuſtrious *Predeceſſors* in the Graces of his Language. His *Morals* are ſound and noble, illuſtrated with a perpetual Variety of beautiful *Metaphors* and *Compariſons*, and enforc'd with very remarkable *Stories* and pertinent *Examples*. In his *Lives* there is a compleat Account of all the *Roman* and *Grecian Antiquities*; of their Cuſtoms and Affairs of Peace and War. Thoſe Writings will furniſh a capable and inquiſitive Reader with a curious Variety of *Characters*, with a very valuable Store of wiſe *Remarks* and ſound *Politics*. The Surface is a little rough, but under lie vaſt Quantities of precious Oar.

Every Repetition of theſe *Authors* will bring the *Reader* freſh Profit and Satisfaction. The reſt of the *Claſſics* muſt by no means be neglected, but ought

ought once to be carefully read over; and may ever after be occaſionally conſulted with much Advantage. We may with a little Allowance, admit that Obſervation to be juſt, that he who wou'd compleatly underſtand one *Claſſic*, muſt diligently read *all*. When a young *Gentleman* is enter'd upon a Courſe of theſe Studies, I wou'd not have him to be diſcourag'd at the Checks and Difficulties he will ſometimes meet with: If upon cloſe and due Conſideration he cannot entirely maſter any Paſſage, let him proceed by conſtant and regular Reading, he will either find in that *Author* he is upon, or ſome other on the ſame Subject, a parallel Place that will clear the Doubt.

The *Greek Authors* wonderfully explain and illuſtrate the *Roman*. Learning came late to *Rome*, and all the *Latin Writers* follow the Plans that were laid out before them by the *great Maſters* of *Greece*.

They

They every where imitate the *Greeks*, and in many Places tranſlate 'em. Compare them together and they will be a Comment to one another: You will by this Means be enabled to paſs a more certain Judgment upon the Humour and Idiom of both Languages; and both the Pleaſure and Advantage of your Reading will be double.

In the ſecond Idyllium of *Theocritus* [a], among other Tokens that *Delphis* had forſaken *Simætha*, one was that his Houſe was dreſs'd up with Garlands; which was a certain Sign that he was engag'd in a freſh Amour, and was bringing home either a Wife or a Miſtreſs. Such Solemnities were uſual upon both theſe Occaſions. In particular, that it was a Sign that a Marriage was to be celebrated. *Ovid*, admirable for his Knowledge, and agreeable Deſcriptions of the *Religious*

[a] V. 153.

and

and *Civil* Cuſtoms of the *Greeks* and *Romans*, aſſures us in his Account of the Preparations for the Nuptials of *Perſeus* and *Andromeda*; where we have particular Notice taken of this Circumſtance,

——*Largis ſatiantur odoribus Ignes,*
*Sertaque dependent Tectis*— [b].

*Brodèus* has quarrell'd with the common Reading in the ſecond *Epigram* of *Theocritus* [c],

——Ὁ καλᾶ σὺν μοίσδων
Βυκολικὰς Ὕμνυς——

where he has peremptorily thrown out μοίσδων, and offer'd Reaſons why μελίσδων ſhou'd take Place. But in my Opinion his Conjecture is ſpoil'd, and the rejected Reading aſcertain'd by the Authority of *Horace*, who in the fifteenth Ode of his firſt Book of

[b] Metam. 4. ℣. 759, 760. [c] ℣. 1, 2.

*Lyrics*,

*Lyrics* [d], ſeems to have this Paſſage in view,

——*grataque feminis,*
*Imbelli Citharâ Carmina divides.*

which our great *Spencer* imitates [e],

*And all the while moſt heavenly Melody*
*About the Bed ſweet Muſic did divide,*
*Him to beguile of Grief and Agony.*

That daring Expreſſion in *Virgil*, —*nec audit currus Habenas* [f], is a literal Tranſlation of *Pindar*'s Ἅρματα πειθιχάλινα [g].

*Horace* in that fine Paſſage [h],

*Ille—Cupido—virentis &*
*Doctæ pſallere Chiæ,*
*Pulchris excubat in genis.*

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[d] ℣. 14, 15. [e] Fairy Queen, I. 5. 17. 6, 7, 8.
[f] Geor. 1. ℣. 514. [g] Pyth. 2. 21.
[h] Car. 4. 13. ℣. 7, 8.

has

has borrow'd both the Notion and Expreſſion of *Sophocles* [i],

Ἔρως——
Ὃς ἐν μαλακαῖς παρειαῖς,
Νεάνιδων ἐννυχεύεις.

By a careful Compariſon of the *Greek* and *Latin Writers*, you will ſee how judiciouſly the latter imitated the former; and will your ſelf be qualify'd with greater Pleaſure and Succeſs to read and imitate *both*. By obſerving what Advantages *Virgil* has made of *Homer* in his *Æneid*, and *Theocritus* in his *Paſtorals*; how cleanly *Horace* has apply'd ſeveral Places out of *Anacreon* and other *Lyrics* to his own purpoſe, you will learn to collect precious Stores out of the *Ancients*; to transfuſe their Spirits into your Language with as little Loſs as poſſible; and to borrow with ſo much Modeſty and Diſcretion, as to make

[i] Antigone, ℣. 794, &c.

their

their Riches your own without the Scandal of unfair Dealing. It will be convenient and pleaſant to compare *Authors* together that were *Countreymen* and *Fellow-Citizens*, as *Euripides*, *Thucydides*, *Xenophon*: That were *Contemporaries*, as *Theocritus* and *Callimachus*: That writ in the ſame *Dialect*, as *Anacreon* and *Herodotus* in the *Ionic*: *Theocritus*, *Pindar*, and *Callimachus* upon *Ceres* and the Bath of *Pallas*, in the *Doric*: That writ upon the ſame Subject, as *Apollonius*, *Valerius Flaccus* and *Theocritus*, on the Combat of *Pollux* and *Amycus*, and the Death of *Hylas*. *Salluſt*'s polite and curious Hiſtory of *Catiline*'s Conſpiracy, and *Tully*'s four glorious *Orations* upon the ſame Subject, are the brighteſt *Commentaries* upon each other. The *Hiſtorian* and the *Orator* ſcarce diſagree in one Particular; and *Salluſt* has left behind him an everlaſting Monument of his Candor

and

and Impartiality, by owning and commending the *Conſul*'s Vigilance and meritorious Services; tho' theſe two great Men had the Misfortune to be violent Enemies. He that praiſes and honours an Adverſary ſhews his own Generoſity and Juſtice by proclaiming his Adverſary's eminent Merits. By comparing *Authors* after this Method what ſeems difficult in one, will be eaſy in another; what one expreſſes ſhort, another will enlarge upon; and if ſome of them do not furniſh us with all the Variety of the *Dialect* and *Idioms* of the Language, the reſt will ſupply thoſe Defects. It will likewiſe be neceſſary for the young Scholar diligently to remark and commit to memory the *Religious* and *Civil Cuſtoms* of the *Ancients:* An accurate Knowledge of them will make him capable to diſcern and reliſh the Propriety of an Author's Words, and the Elegance and Graces of his Alluſions. When

St. *Paul* ſpeaks of his ſpeedy approaching *Martyrdom* he uſes this Expreſſion, Ἐγὼ γὰρ ἤδη σπένδομαι [k], which is an Alluſion to that univerſal Cuſtom of the World, of pouring Wine or Oyl on the Head of the *Victim* immediately before it was ſlain. The *Apoſtle*'s emphatical Word ſignifies—Wine is juſt now pouring on my Head, I am juſt going to be ſacrific'd to Pagan Rage and Superſtition. The moſt ancient way of giving Sentence among the *Greeks*, and particularly the *Athenians*, was by black and white Pebbles called Ψῆφοι. Thoſe Judges who put the black ones into an Urn paſs'd Sentence of Condemnation upon the Perſon try'd; and thoſe who put in the white acquitted and ſav'd. Hence we may learn the Significancy and Beauty of our *Saviour*'s Words in St. *John*, *To him that overcometh I will give a white Stone* [l]. I

[k] 2 Tim. iv. 16. [l] Rev. ii. 17.

who

who am the only Judge of the whole World will paſs the Sentence of Abſolution upon my faithful Servants and the Champions of my *Croſs*; and crown them with the ineſtimable Rewards of *Immortality* and *Glory*. There are innumerable Places, both in the *ſacred Claſſics* and the others, which are not to be underſtood without a competent Knowledge of *Antiquities*. I call the *Writers* of the *New Teſtament* the *ſacred Claſſics*; and ſhall in a proper Place endeavour fully to prove that they deſerve the higheſt Character, for the Purity of their Language, as well as the Vigor of their Senſe, againſt the Ignorance of ſome, and the Inſolence of others, who have fallen very rudely upon them with reſpect to their *Style*. Every *Scholar* and every *Chriſtian* is oblig'd to the utmoſt of his Abilities to defend thoſe *venerable Authors*, againſt all Exceptions that may in any reſpect tend to diminiſh their Value.

I cannot but be of the Opinion of thoſe *Gentlemen* who think there is Propriety in the Expreſſion, as well as Sublimity in the Sentiments of the *New Teſtament*; and eſteem that Man as bad a *Critic* who undervalues its *Language*, as he is a *Chriſtian* who denies its *Doctrines*.

That we may ſtill qualify our ſelves the better to read and reliſh the *Claſſics*, we muſt ſeriouſly ſtudy the old *Greek* and *Latin Critics*. Of the firſt are *Ariſtotle*, *Dionyſius Longinus*, and *Dionyſius* of *Halicarnaſſus*: Of the latter are *Tully*, *Horace* and *Quintilian*. Theſe are excellent *Authors*; which lead their *Readers* to the *Fountain-head* of true Senſe and Sublimity; teach 'em the firſt and infallible *Principles* of convincing and moving *Eloquence*; and reveal all the *Myſtery* and *Delicacy* of good *Writing*. While they judiciouſly diſcover the Excellencies of other *Authors*, they ſucceſsfully ſhew their *own*; and

are

are glorious Examples of that Sublime they praiſe. They take off the general Diſtaſtfulneſs of *Precepts*; and *Rules* by their dexterous Management have Beauty as well as Uſefulneſs. They were, what every true *Critic* muſt be, Perſons of great Reading and happy Memory, of a piercing Sagacity and elegant Taſt. They praiſe without Flattery or partial Favour; and cenſure without Pride or Envy. We ſhall ſtill have a compleater Notion of the Perfections and Beauties of the *Ancients*, if we read the choiceſt *Authors* in our own *Tongue*, and ſome of the beſt Writers of our neighbour Nations, who always have the *Ancients* in view, and write with their Spirit and Judgment. We have a glorious Set of *Poets* of of whom I ſhall only mention a few, which are the Chief, *Spencer*, *Shakeſpear*, *Milton*, *Denham*, *Cowly*, *Dryden*, *Prior*, *Addiſon*, *Pope*, who are inſpir'd with the true Spirit

of their *Predeceſſors* of *Greece* and *Rome*, and by whoſe immortal Works the Reputation of the *Engliſh Poetry* is rais'd much above that of any Language in *Europe*. Then we have *Proſe Writers* of all Profeſſions and Degrees, and upon a great Variety of Subjects, true Admirers and great Maſters of the old *Claſſics* and *Critics*; who obſerve their Rules and write after their Models. We have *Raleigh*, *Clarendon*, *Temple*, *Taylor*, *Tillotſon*, *Sharp*, *Sprat*, *South*-- with a great many others both dead and living, that I have not time to name, tho' I eſteem 'em not inferior to the *illuſtrious Few* I have mention'd; who are in high Eſteem with all *Readers* of Taſt and Diſtinction; and will be long quoted as bright Examples of good Senſe and fine Writing. *Horace* and *Ariſtotle* will be read with greater Delight and Improvement, if we joyn with them the *Duke* of *Buckingham*'s *Eſſay* on *Poetry*.

*Poetry*, Mr. *Pope*'s *Eſſay* on *Criticiſm*, and *Diſcourſes* before *Homer*, *Dryden*'s *Critical Prefaces* and *Diſcourſes*. *Dacier* upon *Ariſtotle*'s *Poetics*, *Boſſue* on *Epic Poetry*, *Boileau*'s *Art* of *Poetry*, and *Reflexions* on *Longinus*, Dr. *Felton*'s *Diſſertation* on the *Claſſics*, and Mr. *Trapp*'s *Poetical Prelections*. Theſe *Gentlemen* make a true Judgment and Uſe of the *Ancients*: They eſteem it a Reputation to own they admire 'em and borrow from 'em; and make a grateful Return by doing honour to their Memories, and defending them againſt the Attacks of ſome over forward Wits, who furiouſly envy their Fame, and infinitely fall ſhort of their Merit. I ſhall put an end to this *Eſſay*, after I have recommended a few Books more to the young *Claſſic Scholar*.

Dr. *Potter*'s *Greek Antiquities*, Dr. *Kennet*'s *Roman Antiquities* and *Lives* of the *Poets*, and Mr. *Eachard*'s

*chard's Roman Hiſtory*, are Books of excellent Uſe for the underſtanding of the *Greek* and *Latin Authors*; and he who ſtudies 'em carefully will read on without many Difficulties, and have little occaſion for any other Helps of the ſame Nature. Theſe learned and induſtrious *Gentlemen* write in a clear Style and eaſie Method: They have made their Collections with ſo much Care and Judgment, that in their Books there is all the Cheapneſs and Convenience of *Abridgments*; and you ſcarce want any of the Satisfaction of *voluminous Folios*, and coſtly *Treaſures* of *Antiquities*. Here I wou'd fain beg room amongſt the *Claſſics* for two *Primitive Writers* of the *Church*, *Minutius Felix* and *Lactantius*.

The Dialogue of *Minutius* is judicious and elegant, cloſe and perſpicuous. The Critics have indeed charg'd him with want of the *Roman Purity* in ſome Places; but if he has in a few

Paſſages

Paſſages a little Spice of the *African Dialect*, 'tis the leaſt imaginable. He is full of lively and inſtructive *Sentences*, which almoſt equal the Number of the Periods; which *Sentences* naturally reſult from his Subject, and are neatly interwoven with the Thread and Contexture of his Diſcourſe. He argues with convincing Reaſon, and rallies with agreeable Satyr and Sharpneſs. His Wit is true Sterling, ſolid and bright, of intrinſic Value and unallay'd Luſtre. He clears *Chriſtianity* from the vile Aſperſions which the Pagan Diſputant threw upon it, and retorts his Charge upon his Adverſary's Religion with ſuch becoming Vehemence and Evidence of Truth, that he demonſtrates himſelf to be the moſt dangerous Opponent that cou'd be fear'd againſt a bad Cauſe, as well as the nobleſt Advocate and ableſt Champion that cou'd be deſir'd for a good one.

*Lactantius* has ſo much of the

Strength and Beauty of the great *Roman Philoſopher* and *Orator*, that he has gain'd the honourable Character of the *Chriſtian Cicero*. No Man writ with equal Purity after the Decay of the *Latin Tongue*; ſcarce any Man ſo like *Cicero* in its State of Perfection. Both the *Chriſtian Apologiſts* underſtand all the Rites and Ceremonies of the *Grecian* and *Roman Religion*; and are perfectly acquainted with all their *Authors*. They happily employ the Arguments of the *Pagan Philoſophers*, the Accounts of their *Hiſtorians*, and the Eloquence of their *Poets* and *Orators* to defend and adorn the *Chriſtian Cauſe*. They turn the Artillery of their Heathen Enemies againſt them; prove their pretended *Gods* to be mere Mortals by the Conceſſions of their moſt zealous *Worſhippers*; and triumph over *Roman Superſtition* by the Force of *Roman Eloquence*.

It were to be wiſh'd that Gentlemen,

men, who write upon moral and divine Subjects in *Latin*, wou'd diligently read and ſtudy theſe two *Chriſtian Writers*, together with *Tully*'s Philoſophical Works; that they might gain to themſelves a Style neatly expreſſive, and ſuitable to the Nature of their Subject.

Some learned Men, not duly conſidering that every Subject has its peculiar Style and Method of Management, have jumbled together the Expreſſions of *Poets*, *Moraliſts*, *Hiſtorians* and *Orators*, with ſuch an odd and unnatural Confuſion, that tho' moſt of the Words, and ſome of the Phraſes and Modes of Speech have been *Roman*, yet the whole Piece has been barbarous. So that by improper Expreſſion and very faulty Language they have loſt the Reputation, and the World the Benefit of good Learning. We have in our own Language a happy Variety of very excellent Books of *Morality* and *Reli-*

*gion*, which ſhou'd be uppermoſt in our Thoughts and neareſt our Hearts; as, to name a few out of great numbers, Dr. *Stanhope*'s *Commentary* on the *Epiſtles* and *Goſpels*, and his admir'd *Verſion* of the *Imitation* of *Chriſt*, Dr. *Goodman*'s *Winter-Evening Conferences*, and *Parable* of the *Prodigal*. I cannot but very earneſtly recommend to my young Scholar the *Whole Duty of Man*, Mr. *Nelſon* on the *Feaſts and Faſts* of the *Church* of *England*; Biſhop *Pearſon* on the *Apoſtles Creed*, Mr. *Trapp*'s *Diſcourſes* againſt *unſettled Notions* and *want* of *Principles* in *Religion*, and Dr. *Biſſe*'s *Beauty* of *Holineſs* in the *Common Prayer*. The *Whole Duty of Man* will be of wonderful Uſe to form the young Scholar's Style, and ſettle his Morals. The Method and Diviſions of that Book are clear and regular; the Arguments reſiſtleſs, and the Language ſuperlatively pure and unaffected. 'Tis eaſily underſtood by

by the Ignorant, and extremely admir'd by the Learned.

In Mr. *Nelſon*'s excellent Book there is a good Account of all the *Eſſential Articles* of *Chriſtianity*, and the *venerable Cuſtoms* of the *univerſal Church*. He was accurately acquainted with the Writings and Lives of the *Primitive Chriſtians*; and expreſs'd their heavenly Zeal and devout Spirit in his *own*. In this *Book* and the reſt of his *Writings*, you will find the Reading of a judicious *Scholar*, the Piety of a ſerious *Chriſtian*, and the Politeneſs of a fine *Gentleman* happily united. Biſhop *Pearſon* had a wonderful Genius and ſolid Judgment, with an immenſe Collection of Reading, and acquir'd Learning throughly digeſted and happily apply'd. His plain and maſculine Style fully and adequately expreſſes his noble Senſe, and keeps the true Medium betwixt Negligence and Affectation. His Explications and Proofs of the *Articles*

of

of our *holy Faith* are ſo bright and ſtrong, ſo orthodox and compleat, that a judicious *Reader* will ſcarce expect any farther Satisfaction in this *State*.

Mr. *Trapp*'s *divine Diſcourſes* are a glorious Confirmation of the moſt awful Points of *Chriſtianity*, and a vigorous Confutation of the Cavils of the Men of *Latitude* and *Free-thinking*; the canting Terms by which they varniſh over their Looſneſs of Notion, and Infidelity. This *Gentleman* has a peculiar Talent fairly and clearly to ſtate his Caſe, and to bring his Argument to an Iſſue in a few clean and choice Periods: His Judgment and Wit are ſo happily temper'd, that his moſt abſtracted Reaſonings are clear and pleaſant; and his Performances in the gayeſt and politeſt Parts of *Learning* are ſubſtantial and rational. As he has the ſeveral very valuable Qualifications of an excellent *Critic*, *Poet* and *Divine*, in his Writings you will find ſure *Preſervatives* againſt *unſettled*

*Notions*

*Notions* both in *Religion* and *Learning*; and be inſtructed in the fundamental *Rules* and *Principles* of regular *Thinking*, *Writing* and *Living*. Dr. *Biſſe*'s Book is a ſhort, comprehenſive and beautiful *Rationale* on the *Common Prayer*: which he admires with pious Zeal, and defends with convincing Argument. His ſound Reaſoning and ſelect Reading are enforc'd and adorn'd by a pure and emphatical Style, by graceful Turns, and variety of elegant and proper Alluſions. I cannot but here repeat what I ſaid before, of the Advantage of reading the beſt *Authors* ſeveral times over. There muſt needs be pleaſure and improvement in a Repetition of ſuch *Writers* as have freſh Beauties in every Section, and new Wonders ariſing in every new Page.

One ſuperficial Reading exhauſts the ſmall Stores of a ſuperficial Writer; but the genuine *Ancients*, and thoſe who write with their Spirit, and

after

after their Pattern, are deep and full. An ill-written looſe Book is like a formal Common-place Fop, who has a Sett of Phraſes and Stories, which in a Converſation or two are all run over: The Man quickly impoveriſhes himſelf, and in a few Hours becomes perfectly dry and inſipid. But the *old Claſſics*, and their genuine Followers among the *Moderns*, are like a rich natural *Genius*, who has an unfailing Supply of good Senſe on all Occaſions; and gratifies his Company with a perpetual and charming *Variety*.

A

# NEW INTRODUCTION TO THE CLASSICS.

## The Second PART.

### CHAP. I.

*Rhetoric is the Art or Faculty of Speaking and Writing with Elegance and Dignity, in order to inſtruct, perſuade, and pleaſe.* *Grammar* only teaches Plainneſs and Propriety: *Rhetoric* lays theſe

theſe for its Foundation, and raiſes upon them all the Graces of *Tropes* and *Figures*. Elegance conſiſts in the Purity and Clearneſs of the Language. Purity requires choice and proper Words, not foreign, and ſuch as are not yet adopted into the Language you write or ſpeak in; nor obſolete, or ſuch as are grown into diſuſe with polite Gentlemen and Scholars. This is chiefly gain'd by ſtudying the beſt *Authors*, by converſing with refin'd Company, and by frequent and careful Compoſition: To obtain Perſpicuity or Clearneſs, a full Knowledge of our Subject and frequent cloſe Meditation upon it are neceſſary. We muſt likewiſe avoid ambiguous Words, a dry Brevity, a confus'd Length of Periods, and too large a Train of *Metaphors* together. Dignity ariſes from ſublime Thoughts, noble *Tropes* and moving *Figures*. *Tropes* alter and affect ſingle Words: *Figures* affect and enliven whole Sentences. *A Trope*

*is*

*is a Word remov'd from its firſt and natural Signification, and apply'd with advantage to another Thing, which it does not originally mean; but only ſtands for it, as it has a Relation to or Connexion with it:* As in this Sentence, *God* is my Rock. Here the *Trope* lies in the Word Rock; which, 'tis plain, in its primary and proper Senſe ſignifies nothing leſs than the Hope and Truſt Mankind have in that *adorable Being:* Yet becauſe a Rock is firm and immoveable, and a Building founded on it will not ſink, it excites in our Minds the Notion of *God*'s unfailing Veracity, and the ſteady Support which good Men receive from their Dependence on him. The Neceſſity and Uſe of *Tropes* will be made plain in a few Words.

1. No Language furniſhes us with a ſufficient Number of proper and plain Words fully to expreſs all our Thoughts. The *Mind* of Man is of an aſto-

aſtoniſhing Capacity and Extent, and has a numberleſs Store of Notions; therefore being often diſtreſs'd for want of allow'd and appropriate Terms to utter her Conceptions in, ſhe turns things all ways; conſiders them in their different Relations; and views them in all their various Aſpects and Appearances: That ſhe may be enabled to declare her Meaning in ſuitable Terms, and communicate her ſelf intelligibly and forcibly to Perſons ſhe has Converſation with. When we know not a Man's Name which we have occaſion to ſpeak of, we deſcribe him by his Features, Profeſſion, Habit, Place of Abode, Acquaintance, and other Circumſtances; till by ſuch a Deſcription he is as well known to the People we ſpeak to, as if we had at firſt given him his peculiar Name, and diſtinguiſhing Title.

2. *Tropes* are us'd for the ſake of an agreeable Variety; they divert the Mind, and revive Attention when it begins

begins to flag and be weary. In many Caſes there is an abſolute Neceſſity for the *Writer* or *Speaker* to repeat the ſame thing ſeveral times; therefore to prevent the Offence which the Repetition of it in the ſame Words might probably give, he carefully diverſifies his Expreſſion, and judiciouſly intermixes plain and figurative Language. So he carries on his *Reader* or *Hearer* with ſuch continual Pleaſure, that he is inſenſible of the Length of the Diſcourſe; and when 'tis concluded, only wiſhes it had been longer. As a Traveller, if he has a good Road and fair Weather, if he be entertain'd as he paſſes along, with variety of Landſcapes, and pleaſant Proſpects of Groves, Meadows, Parks, and fine Houſes, never conſiders or regrets the Length of the Way; but comes in freſh and chearful to his Journies End. *Tropes* encreaſe the Stores of Language, by exchanging, or borrowing what it has not: 'Tis

by

by the help of *Tropes* that nothing in *Nature* wants a Name.

3. *Tropes* add wonderful Ornament and Emphaſis to a Diſcourſe; and often give the Mind a brighter and ſtronger *Idea* of a Thing than proper Words. We receive much of our Knowledge into the *Mind* by the outward Senſes: And *Compariſons* drawn from Things ſenſible and pleaſant (ſuch as the moſt florid *Tropes* are) come eaſy and agreeable to the *Mind*; as exempting it from that ſevere Study and Application, which is neceſſary for the Diſcovery of thoſe Truths which do not immediately fall under the Notice of our Senſes. Such are the Properties and ſublime Powers of human *Souls*, the Attributes and Majeſty of *Almighty God*; which are in themſelves the moſt venerable Truths in Nature, and of the higheſt Importance to Mankind. A good and beautiful *Trope* often gives us a clearer Apprehenſion of theſe Things, than large

large Diſcourſes that are obſcur'd and encumber'd by perplex'd Reaſoning, and endleſs Diviſions. Thus 'tis the Cuſtom of the *divine Writers* to deſcribe the *bleſſed God* with human Shape and Eyes; to put into his Hands all the Inſtruments of War, and to arm him with Thunder and Lightning; that by the Terror of theſe ſenſible and well-known Things they may give Men awful Apprehenſions of his inviſible and reſiſtleſs *Power*; and make laſting Impreſſions upon their Minds. *Virgil* calling the two *Scipio's* the Thunder-bolts of War, repreſents the rapid Speed and victorious Progreſs of their Arms with more Emphaſis than all the plain Terms of the *Roman Language* cou'd have done. When to deſcribe the Pleaſantneſs of a rich Harveſt, the *Writer* ſays, the Fields laugh and ſing; he raiſes in the Mind a more gay and delightful Imagination both of the Fruitfulneſs of the Crop, and

the

the Chearfulneſs of the Seaſon, than a long and particular Relation in the beſt choſen plain Words cou'd have rais'd. *Tropes* at firſt, in the rude Times of the World, us'd for Neceſſity, were ſoon found to be Ornamental, and to give Strength and Gracefulneſs to the Turn of Men's Thoughts: As Garments firſt put on for the neceſſary Defence of the Body againſt the Severities of the Weather, were quickly found to be ſerviceable to ſet off the comely Proportions, and add to the Dignity of the Body it ſelf.

4. Mankind are mightily pleas'd with a ſeaſonable and ſelect *Trope*, becauſe it expreſſes the Boldneſs and Curioſity of an *Author*'s Fancy, which is not content with Things near and vulgar only; but ſteps out of the common Way to fetch in ſomething noble, new and ſurprizing. By an expreſſive and beautiful *Trope* a freſh Notion is ſtarted to entertain the *Mind*, and yet it is not taken off from the Sub-

ject before it; only ſees it plac'd in a better and ſtronger Light. That the young Scholar may make uſe of *Tropes* ſeaſonably and with advantage, theſe following Directions may be carried in mind.

1. Be ſparing and cautious in the Uſe of them, and omit them when they are not, either as plain as proper Words, or more expreſſive. *Tropes* are the Riches of a *Language*, and therefore it will be an Imputation upon a Man to laviſh 'em away without Diſcretion. Too thick a Crowd of them encumber a Diſcourſe, and make it obſcure and heavy; and that is juſt contrary to the Nature and Deſign of *Tropes*; which is to illuſtrate dark Truths, and relieve the labouring Thoughts.

2. Care muſt be taken that *Tropes* hold a Proportion to the *Ideas* intended to be rais'd by them. And this may be taken in two Senſes. Firſt, there ought to be an eaſy and unforc'd Relation betwixt the *Trope*

and the proper Word it is put for, or the Thing intended to be expreſs'd by it. When there is not this Suitableneſs and Relation, the Expreſſion at beſt will be harſh and unpleaſant; but often barbarous and ridiculous. Such was that Saying of the *Roman* expos'd by *Tully*——The *Commonwealth* was caſtrated by the Death of *Cato*. The Connexion between the *Trope* and the proper Word, ought to be ſo cloſe and evident, that the one cannot be mention'd without raiſing the *Idea* of the other. This Connexion is either natural or artificial. *The natural is when the Things expreſs'd by their proper and metaphorical Names naturally reſemble one another.* When 'tis ſaid a Man has Arms of Braſs, that Expreſſion readily and naturally conveys to ones Underſtanding, a Notion of the extraordinary Strength and Firmneſs of that Man's Arms. *The artificial Connexion depends upon Uſe and eſta-*

*eſtabliſh'd Cuſtom.* The *Turks* are generally eſteem'd a barbarous and cruel People; a rude and unrelenting Perſon is by Cuſtom call'd a *Turk*; and the frequent Uſe of it in this Senſe makes the *Idea* of the Word *Turk* raiſe in the Mind the *Idea* of a rude and unrelenting Man. The other way of preſerving the Proportion abovemention'd is, that a *Trope* don't expreſs more or leſs than the Thing requires: That Things capable of Heightening and Ornament be not debas'd and vilify'd by low Expreſſions; nor ſmall Matters over-magnify'd by pompous and ſwelling Words of Vanity. *Euripides* is cenſur'd by *Ariſtotle* for calling Rowing the Exerciſe of the Empire of the Oar; and ſo may *Cato* in *Agellius* for calling a Hill cover'd with Brakes and Thickets, by the Name of a Wart. But if a *Trope* ſeem to be a little harſh, and yet is neceſſary and very ſignificant, you may mollify and ſmooth

it by a good *Epithet*, or in few Words without Formality begging the *Reader* or *Hearer* to pardon the Expreſſion.

3. A *Trope* ought to be obvious and intelligible; and therefore muſt not be fetched from Things too remote, ſo as to require much Reading and Learning to apprehend it. If a Man, ſpeaking of a Houſe of Debauchery, ſays 'tis a dangerous Rock of Youth, the Relation lies plain to an ordinary Capacity: But if he calls it the *Syrtes* of Youth, 'tis farfetch'd and obſcure, becauſe few know that the *Syrtes* are Sands on the Coaſt of *Afric*, which inevitably ſwallow up all the Ships that fall into 'em.

4. No *Tropes* are to be us'd which convey a ſordid or lewd *Idea* to the Mind. Vile and debauch'd Expreſſions are the ſure Marks of an abject and groveling Mind, and the filthy Overflowings of a vicious Heart.

Heart. He who ſo far forgets the Deſign and Dignity of Speech as to endeavour to poyſon and debauch by it, inſtead of inſtructing in Virtue, and pleaſing Men in order to do them good, acts againſt Reaſon, and all the Decencies and Modeſty of *human Nature*.

To conclude, *Tropes* and *metaphorical* Expreſſions are us'd either for *Neceſſity*, *Emphaſis*, or *Decency*. For *Neceſſity*, when we have not proper Words to declare our Thoughts; for *Emphaſis*, when the proper Words we have are not ſo comprehenſive and ſignificant; for *Decency*, when plain Language wou'd give Offence and Diſtaſt to the *Reader*.

## CHAP. II.

### *Containing a particular Account of the Chief* Tropes *of Language.*

§. 1. *Metaphor is a Trope by which we put a ſtrange Word for a proper Word, by reaſon of its Reſemblance and Relation to it.* All *Tropes* are in ſtrict ſpeaking *Metaphors* or *Tranſlations*; yet *this* is more peculiarly call'd ſo by reaſon of its conſtant Uſe, and peculiar Beauty. But more plainly to diſtinguiſh this particular *Trope* from the general Name, it may be thus defin'd. *A Metaphor is a Simile or Compariſon intended to enforce and illuſtrate the Thing we ſpeak of, without the Signs or Form of Compariſon.* Thus if we ſay, *God* is a Shield to good Men; 'tis a *Metaphor*, becauſe the Sign of *Compariſon* is not expreſs'd, tho'

tho' the Reſemblance, which is the Foundation of the *Trope*, is plain: As a Shield guards him that bears it againſt the Attacks and Strokes of an Enemy; ſo the Providence and Favour of *God* protects good Men from Malice and Misfortunes. But if the Sentence be put thus, *God* is as a Shield to good Men— then it becomes a *Simile* or *Compariſon*. So in ſhort, a *Metaphor is a ſtricter or cloſer Compariſon*; and a *Compariſon a looſer and leſs-compact Metaphor*. The *Metaphor* is very vigorous and beautiful in that noble Paſſage of my Lord *Roſcomon* [a].

——*who did ever in* French *Authors ſee*
*The comprehenſive* Engliſh *Energy?*
*The weighty Bullion of one ſterling Line*
*Drawn in* French *Wire wou'd thro' whole Pages ſhine.*

[a] *Eſſay on tranſlated Verſe*, ℣. 51, &c.

This *Trope* may be taken from any thing which is the Object of any of our Senſes; but that is generally the moſt agreeable and ſprightly, which ariſes from the Senſe of *Seeing*: Becauſe of all the Senſes *Seeing* is the moſt perfect and comprehenſive; the moſt unwearied and inquiſitive; the moſt deſirable and delightful. That is a fine Paſſage of the eloquent *Archbiſhop Tillotſon* [b], "Piety and Vir-
"tue in Perſons of eminent Place
"and Dignity are ſeated to great
"Advantage, ſo as to caſt a Luſtre
"upon their very Place, and by a
"ſtrong Reflexion double the Beams
"of Majeſty." This lively way of Expreſſion is of extraordinary uſe in *Deſcriptions* of a conſiderable length; it keeps the Mind pleas'd and the Attention awake. So if an *Author* is oblig'd to give a large Account of Things plain and of common Obſervation, he muſt raiſe and ennoble them

[b] *Sermons, Folio*, Lond. 1696. p. 45.

by

by ſtrong and graceful *Metaphors*.

This Rule that Miracle of Reaſon and Eloquence *Tully* has obſerv'd, in his elaborate Deſcription of the ſeveral Parts of this habitable World in his Books concerning the *Nature* of the *Gods*. So has the *Prince* of *Latin Poetry* in his accurate *Georgics*, where he has made his meaneſt and coarſeſt Subjects fine and admirable by his judicious uſe of *Metaphors*. The little Affairs of Shepherds and Farmers in his perfect Lines appear with Dignity. His Deſcriptions make the Countrey a Paradiſe, and his Touch, as a noble *Wit* [c] expreſſes it, turns every thing into Gold. Thoſe are admirable and very beautiful *Metaphors* when the Properties of rational Creatures are apply'd to Animals, and thoſe of Animals to Plants and Trees: This way of treating a Subject gives Life and Beauty to the whole *Creation*. We receive the

[c] Boileau.

ſtrongeſt Pleaſure from thoſe bold and comprehenſive *Metaphors*, which, beſides the Illuſtration of the Subject, they are intended to raiſe and improve, convey to us a freſh and a lively *Image*; as that in *Spencer*,

*Vile is the Vengeance on the Aſhes cold;*
*And Envy baſe, to bark at ſleeping Fame.*

§. 2. *Allegory is a Continuation of ſeveral Metaphors all thro' the ſame Sentence or Diſcourſe, when one thing is ſaid, and ſomething different is underſtood.*

*Did I but purpoſe to embark with thee,*
*On the ſmooth Surface of a Summer's Sea,*
*While gentle Zephyrs play with proſp'rous Gales,*
*And Fortune's Favour fills the ſwelling Sails;*

*But*

*But wou'd forſake the Ship and*
*make the Shoar,*
*When the Winds whiſtle, and the*
*Tempeſts roar* [d] *?*

The uſe of an *Allegory* is to convey our Meaning under diſguis'd Terms, when to ſpeak it out in plain may not be ſo ſafe, ſo ſeaſonable, or effectual upon the Perſon we deſign to inſtruct by it. 'Tis often likewiſe us'd for Magnificence and Loftineſs, to raiſe Wonder and gratify Curioſity. To prevent Confuſion, and want of Conſequence and Decorum in a Diſcourſe, an *Allegory* muſt end as it begun; and the ſame *Metaphor* which was choſen at firſt, be continued to the laſt. Several *Allegories* may be brought into one Diſcourſe at a ſmall Diſtance one from another; but every Particular muſt be in a Sentence diſtinct from the reſt; entirely of a

[d] Prior's Henry *and* Emma, p. 187, *of Poems*, Lond. 1711.

Piece, and muſt admit nothing foreign. To this may be referr'd *Apologue* or *Fable*, which is aſcribing the Actions, Paſſions and Diſcourſe of Mankind to the irrational and even inanimate Creation, with a deſign to inſtruct and affect People with a uſeful *Moral* dext'rouſly convey'd.

§. 3. *Metonymie is a Trope whereby one Name is put for another, which it may properly ſtand for by reaſon of the near Relation or mutual Dependence there is between both.*

——*as* Jupiter
*On* Juno *ſmiles, when he impregns the Clouds,*
*That ſhed* May-Flowers—— [e]

By this *Trope* any of the moſt ſignificant Circumſtances or Appendages of a Thing are put for the Subject or chief Thing to which they belong, or

[e] Milton's Par. Loſt, 4to. 500, 501.

on

on which they depend. But I think this *Trope* is us'd with much more Vigour and Advantage in the following Caſes.

1. When the Narration or Counſel ſtands for the Action, and what the *Poet* or *Hiſtorian* deſcribes he is ſaid to do; which is a vehement way of Expreſſion, exceeding the common as much as Action goes beyond Deſcription; and Life excels Painting.

*Againſt bold* Turnus *the great* Trojan *Arm*,
*Amidſt their Strokes the* Poet *gets no harm*;
Achilles *may in* Epic Verſe *be ſlain*, &c. [f]

2. When the Name of any Relation is put for the Duty which that Relation requires, and the Benevolence and Tenderneſs which may be expected from it. *Anacreon* [g], ſpeaking

[f] Dryden's Juvenal, Sat. 1. *V.* 145.
[g] Ode 46. *V.* 744, 745. Barnes's *Ed.*

of

of *Silver*, ſays, that thro' it there's no longer any ſuch thing as Brethren, or Parents in the World. When the Love of Money is the reigning *Paſſion* in a Man, it baniſhes Humanity; confounds Right and Diſtinction; and tramples upon the moſt ſacred and endearing Relations in Nature.

3. *Rivers*, which contribute ſo much to the Plenty and Pleſantneſs of a Countrey, are often mention'd by the *Poets* to expreſs the whole Countrey in which they ariſe, or thro' which they take their Courſe [h]. A Branch of the *Metonymie* is *Antonomaſia* or *exchange* of *Names*, *which puts a ſignificant and emphatical Epithet, Title or Character, for the proper and moſt diſtinguiſhing Name.* The Word which is us'd for the principal and moſt proper Name, is either taken from the Perſon's Countrey, Family, Relation, Profeſſion,

[h] *See* Theoc. Idyl. 4. 6. Virg. G. 4. 560, 561.

perſonal

perſonal Circumſtance, Reſemblance to ſome other Perſon, or from the Virtue or Vice for which he is remarkable. *Sardanapalus* was a Monſter of Debauchery; *Nero* of Cruelty: Therefore to call a very debauch'd Perſon *Sardanapalus*, and a cruel one *Nero*, brands 'em much deeper than barely to call one debauch'd, and the other cruel. The Nearneſs and Connexion of the Names is the true Ground and Reaſon of their Exchange. This muſt be carefully obſerv'd, that whenever any *Epithet*, additional *Title*, or other *Denomination*, excludes the proper and primitive *Name*, it ought to ſtart a new Thought at leaſt; and is then compleatly right and highly agreeable, when it carries a fuller Signification, and makes up a ſtronger and more lively *Character*. This *Trope* is of very great Uſe and Extent, gives boundleſs Scope and Liberty to the Fancy; and furniſhes a Man with an unexhauſted

Plenty

Plenty of Notions, and a delightful Variety of Expreſſions.

§. 4. *Synecdoche or Comprehenſion is a Trope which puts the Name of the Whole for a Part, or of a Part for the Whole; a General for a Particular of the ſame kind, or a Particular for a General.* By this *Trope* a round and certain *Number* is often ſet down for an uncertain one. The *Plural* us'd for the *Singular* generally gives an Elevation and Turn of Grandeur to the Diſcourſe.

*Leave Earth my* Muſe *and ſoar a glorious Height,*
*Tell me what* Heroes *ſlew the gallant* Hector,
Cycnus, *and* Memnon *terrible in Arms* [i].

Where 'tis plain the *Poet* only ſpeaks of *Achilles*; but he uſes the *Plural*

[i] Pindar. Iſthmia 5. ℣. 48.

Number

Number to magnify the Strength and Courage of his *Hero*; and to ſhew that one ſuch brave Man is of more value and importance in War than Troops of common Warriors. The treacherous *Sinon* emphatically uſes the *Plural* for the *Singular*, when he wou'd aggravate his Danger of being ſacrific'd by his Countreymen, and raiſe the Horror of their Preparations for thoſe inhuman Rites,

*Ye curſed Swords and Altars which I ſcap'd* [k] *!*

Sometimes a ſingle *collective Word* expreſſes Multitudes with more Clearneſs and Vehemence than *Plurals* wou'd do; as in that Paſſage of *Herodotus* [l], When *Phrynichus* repreſented the Deſtruction of *Miletus* on the Stage, the *Theater* burſt out into Tears. If the Author had ſaid, all the People in the *Theater* burſt out

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[k] Virg. Æn. 2. 155. [l] Lib. vi. p. 341.

into

into Tears, who ſees not that the Expreſſion wou'd have been comparatively looſe and languid?

But whether *Plurals* be us'd for *Singulars*, or on the contrary, there is need of Judgment and great Conſideration to diſcern, that the Way of Speaking preferr'd to the other be in that Place and upon that Occaſion more proper and beautiful: That it more ſtrongly deſcribe the Paſſion, more agreeably diverſify and adorn the Period, and more effectually contribute to the Surprize and Pleaſure of the *Reader*.

§. 5. *Hyperbole is a Trope that goes beyond the Bounds of ſtrict Truth, in repreſenting Things greater or ſmaller, better or worſe than really they are, in order to raiſe Admiration or Love, Fear or Contempt.*

——Camilla

——Camilla
*Outſtript the Winds in ſpeed upon the Plain,*
*Flew o're the Fields, nor hurt the bearded Grain:*
*She ſwept the Seas, and as ſhe skim'd along,*
*Her flying Feet unbath'd on Billows hung* [m].

*Human Nature* is ſeldom content with Things as they are, but is apt to magnify what it admires to the Height of Wonder; and ſink what it deſpiſes or hates to the loweſt Degree of Contempt. Things great, new, and admirable, extremely pleaſe the *Mind* of Man; but Trifles dreſt up in gaudy Ornaments, and a counterfeit Sublime, give the utmoſt Averſion to a Man of clear Reaſon and elegant Taſte. Therefore Temper and Judgment are to be us'd in both Branches

[m] Dryd. Virg. Æn. 7. *in fine.*

of

of this *Trope*, in *Exceſs* and *Defect*; that we neither fly too high, nor ſink too low; that we neither miſapply nor carry too far our Wonder and Praiſes, nor our Contempt and Invectives. For to admire worthleſs Things, and deſpiſe Excellencies is a ſure Sign of Weakneſs and Stupidity; and in the latter Caſe, of Illnature and Malice beſides. There are various Ways of expreſſing an *Hyperbole*: I ſhall name three which ſeem to be the Chief.

1. In plain and direct Terms which far exceed the Strictneſs of Truth.

*The* Gyant's *lofty Head o'retops the Clouds* [n].

2. By *Similitude* or *Compariſon*.

*It ſeems as if the* Cyclades *again Were rooted up and juſtled in the Main*:

---

[n] Virg. Æn. 3. 620.

*Or*

*Or floating Mountains floating*
*Mountains meet:*
*Such is the firſt Encounter of the*
*Fleet* °.

3. By a ſtrong *Metaphor:* As the *Poet* in the Place above-mention'd, inſtead of ſaying that *Camilla* ran very ſwiftly, heightens the Expreſſion, and makes her fly. Two or three of theſe *Tropes* added together raiſe our Wonder and Pleaſure, by carrying up the Diſcourſe to the utmoſt Point of Sublimity. *Pindar* ſpeaking of *Hercules* invading the Inhabitants of *Cos*, ſays, that Hero's Attack upon them was not like Winds, or Seas, or Fire, but like a Thunderbolt; as if the Fury of *thoſe* was leſs, of *this* only equal. There are the ſame Steps and Degrees of ſinking what is to be render'd contemptible and ridiculous, as of raiſing what ſhou'd appear great and wonderful. 'Tis a bold *Trope*, and muſt be

° Dryden's Virgil, Æn. 8. 691, 692.

us'd with Caution and Judgment. In comical Characters and Pieces of Humour and Drollery more liberty is allow'd than in ſerious and grave Subjects. Not only *Plautus* in the Character of *Euclio* [p], but *Horace* in the Deſcription of his *Miſer* [q], runs the Matter to a Degree of Extravagance.

§. 6. *Irony is a Trope whereby a Man ſpeaks contrary to his Thoughts, that he may ſpeak with more Force and Advantage.* As when a notorious Villain is ſcornfully complemented with the Titles of a very honeſt and excellent Perſon. The Character of the Perſon *ironically* commended, the Air of Contempt that appears in the *Speaker* or *Writer*, and the Exorbitance of the Commendations, ſufficiently diſcover the Diſſimulation. *Milton* repreſents *God Almighty* addreſſing his bleſſed *Son*

[p] In Aulularia. [q] Sat. 2. 3.

upon

upon the Revolt of *Lucifer*, and laughing to ſcorn the Attempts of thoſe moſt ungrateful and infatuated Rebels in a very *majeſtic Irony*.

*Son! Thou in whom My Glory I behold*
*In full Reſplendence, Heir of all my Might,*
*Nearly it now concerns Us to be ſure*
*Of Our Omnipotence* [r]*!*

This Way of Expreſſion has great Force in correcting Vice and Hypocriſy, and daſhing Vanity and Impudence out of Countenance. To dreſs up a ſcandalous Wretch in all the Virtues and amiable Qualities that are directly contrary to the vicious and ugly Diſpoſitions which have render'd him infamous, only makes him exceſſively ridiculous in thoſe Mock-ornaments; and more effectually ex-

[r] Parad. Loſt, *v.* 719, &c.

poſes

poſes him for a publick Mark of Deriſion. Falſe and unmerited Praiſe laſhes an Offender with double Severity, and ſets his Crimes in a *glaring Light*. A lively and agreeable kind of this *Trope* is *ironical Exhortation*: By this when a Man has largely reckon'd up the Inconveniences and Miſchiefs that attend any Practice or Way of Living, he concludes with feign'd Encouragement and Advice to act after that Manner, and purſue that very Courſe of Life.

So when *Horace* [f] has beautifully deſcrib'd the Tumults, Noiſe, and Dangers of *Rome*, he cloſes his Deſcription with this drolling Application.

*Go now, and ſtudy tuneful Verſe*
*at* Rome!

When a dying or dead Perſon is inſulted with Scoffs and *ironical* Tart-

[f] Ep. 2. 2. 67.

neſs

neſs 'tis uſually call'd a *Sarcaſm*, which proceeds from Heat of Blood, Eagerneſs of Reſentment, and that Arrogance and Pride which poſſeſſes the Heart of Man upon Victory and Succeſs. Cuſtom has prevail'd, that any keen Saying, which has the true Point of *Satyr*, and cuts deep, is call'd a *Sarcaſm*.

*Had* Cain *been* Scot, God *wou'd have chang'd his Doom,*
*Not baniſh'd him, but have confin'd him home* [v].

§. 7. *Catachreſis or Abuſe is a bold Trope, which borrows the Name of one thing to expreſs another thing; which either has no proper Name of its own, or, if it has, the borrow'd Name is more ſurprizing and acceptable by its Boldneſs and Novelty.* *Milton*'s Deſcription of *Raphael*'s Deſcent from the *Empyreal Heaven*

[v] Cleaveland.

to *Paradiſe* affords us a beautiful Example of this *Trope* this laſt way.

——*Down thither prone in Flight*
*He ſpeeds, and thro' the vaſt* Ethereal Sky
*Sails between Worlds and Worlds*--[w].

The firſt way of uſing this *Trope* may be illuſtrated by this Inſtance. A *Parricide* is ſtrictly and properly a Murderer of his Father; but there is no appropriate and authoriz'd Name in *Engliſh* for a Murderer of his Mother, Brother, Siſter, *&c.* therefore we call all thoſe bloody unnatural Wretches by the Name of *Parricide.* And tho' at firſt there be a ſeeming Impropriety in the Word ſo apply'd; yet upon a little Conſideration, we find that the Senſe runs clear, and the Connexion is juſt and obvious. 'Tis no Treſpaſs againſt Reaſon and Propriety of Language to give the ſame

[w] Parad. Loſt. 5. ℣. 266, &c.

odious

odious Name to Monſters, who are involv'd in the ſame enormous Guilt.

By this ſhort Account 'tis plain, that there is a general Analogy or Relation between all *Tropes*, and that in all of them a Man uſes a foreign or ſtrange Word inſtead of a proper one; and therefore ſays one thing and means ſomething different. When he ſays one thing and means another almoſt the ſame, 'tis a *Synecdoche* or *Comprehenſion:* When he ſays one thing and means another mutually depending, 'tis a *Metonymie:* When he ſays one thing and means another oppoſite or contrary, 'tis an *Irony:* When he ſays one thing and means another like to it, it is a *Metaphor*: A *Metaphor* continu'd and often repeated becomes an *Allegory:* A *Metaphor* carry'd to a great Degree of Boldneſs, is an *Hyperbole*; and when at firſt ſound it ſeems a little harſh and ſhocking, and may be imagin'd to carry ſome Impropriety in it, 'tis a *Catachreſis.*

## CHAP. III.

### *Giving an Account of the Nature, Neceſſity and Uſe of* Figures *in general.*

§. 1. *A Figure is a Manner of Speaking different from the ordinary and plain Way, and more emphatical; expreſſing a Paſſion, or containing a Beauty.*

The beſt and moſt lively *Figures* do both. The Impreſſions of Wonder, Love, Hatred, Fear, Hope, &c. made upon the Soul of Man, are characteriz'd and communicated by *Figures*; which are the *Language* of the *Paſſions*. *God* has planted theſe *Paſſions* in our Nature, to put us upon exerting all our Abilities and Powers to guard our ſelves againſt Miſchiefs and Dangers; and to attain things which are ſerviceable to our Preſervation and Pleaſure.

The

The Soul has ſuch a mighty Command over that curious Organ the human Body, that it can make all the Impreſſions upon it, (while it is in Health and Harmony) whereby all the different *Affections* and *Paſſions* are expreſs'd. It can by its ſovereign Pleaſure ſo move and alter the Blood and Spirits, ſo contract or relax the Nerves, that in Sorrow, a Deadneſs and Heavineſs ſhall make the Countenance lowre: In Anger, a brutal Fierceneſs ſhall enflame the Eyes, and and ruffle the Looks into Deformity: In Joy and Chearfulneſs, a ſprightly Gayety ſhall ſmile in the Eye, and enliven every Feature. The Soul likewiſe tunes the *Organs* of Speech, and ſets 'em to that *Key* which will moſt effectually expreſs her preſent Sentiments. So that in Joy the Voice ſhall be tender, flowing and rapturous; in Anger ſhrill, eager, and full of Breaks: in Fear low, confus'd, and ſtammering.

§. 2. The Neceſſity of *Figures* may appear from the following Reaſons.

1. Without *Figures* you cannot deſcribe a Man in a *Paſſion*; becauſe a Man in a cool and ſedate Temper, is quite another thing from himſelf under a Commotion and vehement Diſturbance. His Eyes, his Motions and Expreſſions are entirely different; and why ſhou'd not the *Deſcription* of him in ſuch contrary Poſtures be ſo? Nay, the ſeveral *Paſſions* muſt be as carefully diſtinguiſh'd, as a State of Indolence and Tranquillity from any one *Paſſion*. For inſtance, the ſame *Hector* taking leave of his Lady and only Son, and after purſuing the *Greeks* with Fire and Sword to their Ships, muſt be painted with very different Colours. *There* he muſt lay aſide all the Fierceneſs and Terrors of the *Warrior*, and appear with all the Condeſcenſion and Goodneſs of a tender

tender *Husband* and indulgent *Father*. *Here* he muſt reſume all his military Ardour; a noble Rage muſt ſparkle in his Face, and his very Smiles muſt be terrible.

2. If *Writers* and *Speakers* deſire to affect their *Readers* and *Hearers*, they muſt not only appear to be concern'd, but muſt really be ſo.

When a Man is vehemently mov'd with the *Paſſion* which he wou'd inſpire other People with, he ſpeaks with Spirit and Energy; and will naturally break out into ſtrong *Figures*, and all the ſuitable and moving Expreſſions of an undiſſembled Eloquence. Unlearn'd People in Grief, Anger, Joy, *&c.* utter their *Paſſion* with more Vehemence and Fluency, than the moſt learn'd, who are not heartily intereſted in the Matter, nor throughly warm'd with the *Paſſion* which they deſcribe. What the Speaker is, for the moſt part the Audience will be: If he be zealouſly concern'd,

they will be attentive; if he be indifferent, they will be perfectly careleſs and cold. Fire kindles Fire; Life and Heat in the Speaker, enliven and inſpirit the Reader. As we ſee by common Experience, that one very gay and pleaſant Perſon propagates his chearful Humor where-ever he comes; and gives a Vivacity to a whole Company. So on the contrary, a ſour and ſullen Wretch damps the Livelineſs of all about him, and infects them with his own Melancholy and gloomy Temper.

3. *Figures* are highly ſerviceable to clear difficult Truths; to make a Style pleaſant and pathetical; and to awaken and fix Attention. But of this more in our particular Accounts of the *Figures* themſelves.

§. 3. I ſhall now only mention ſome of the Directions which are given by our great *Maſters* for the r udent and proper uſe of *Figures*.

1. Let

1. Let your Diſcourſe always be founded upon Nature and Senſe, ſupported with ſtrong Reaſon and Proof; and then add the Ornaments and Heightning of *Figures*. A Man of clear Underſtanding will deſpiſe the Flouriſh of *Figures*, that has not ſolid Senſe; and Pomp of Words, that wants Truth and Subſtance of Things. The regular Way is to inform the *Judgment*, and then to raiſe the *Paſſions*. When your *Hearer* is ſatisfy'd with your Argument, he is then at leiſure to indulge his *Paſſions*; and your Eloquence and pathetical Addreſs will ſcarce fail to have Power and Prevalence over him.

2. Be ſparing in the uſe of *Figures*. A *Paſſion* deſcrib'd in a Multitude of Words, and carry'd on to a diſproportionate length, fails of the End propos'd, and tires inſtead of pleaſing. Contract your Force into a moderate Compaſs; and be nervous

rather than copious: But if at any time there be Occaſion for you to indulge a Copiouſneſs of Style, beware it does not run into Looſeneſs and Luxuriance.

3. *Figures* muſt not be over-adorn'd, nor affectedly labour'd, and rang'd into nice and ſcrupulous Periods. By affectation and Shew of Art, the *Orator* betrays and expoſes himſelf; and 'tis apparent, that he is rather ambitious to ſet off his Parts and Wit, than that he expreſſes his ſincere Concern and *Paſſion*. His Hearer will deſpiſe him as a Trifler, and hate his Hypocriſy, who attempts to delude him with falſe Reaſoning; and perſuade him to the Belief, of what he himſelf does not believe. Therefore he will ſtand upon his Guard againſt a Man, whom he ſuſpects to have Deſigns upon him; and who propoſes to triumph over his Weakneſs. Sprightlineſs of Thought and Sublimity of Senſe moſt natu-

naturally produce vigorous and transporting *Figures*; and moſt beautifully conceal the Art, which muſt be us'd in clothing them in ſuitable Expreſſions. The Thought is ſo bright, and the Turn of the Period ſo eaſy, that the *Hearer* is not aware of their *Contrivance*, and therefore is more effectually influenc'd by their *Force*.

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## CHAP. IV.

### *Giving a particular Account of the chief and moſt moving* Figures *of Speech.*

§. 1. *EXclamation is a Figure that expreſſes the breaking out and vehemence of any Paſſion.*

*O unexpected Stroke, worſe than of Death!*

*Muſt I thus leave thee,* Paradiſe?
*Thus leave*
*Thee, native Soil; theſe happy*
*Walks and Shades*
*Fit Haunt of* Gods[a]!

Some *Figures* are the proper *Language* of ſome particular *Paſſions*; but *this* expreſſes them all. 'Tis the Voice of *Nature* when ſhe is in Concern and Tranſport. The Soul being vehemently mov'd raiſes the animal Spirits; which paſſing thro' the Channels of the Body flow into the Muſcles that are about the Organs of the Voice, and ſtraiten the Paſſage of the Words; ſo that the *Paſſion* preſſes them out with greater Force and Impetuouſneſs. The Paſſion of *Andromache*, upon the News of her *Son's* being ſentenc'd to be thrown from a Precipice and daſh'd in pieces, and that of *Hecuba* upon the View of his mangled Body, are as maſterly

[a] Milton's Par. Loſt, II. V. 268, &c.

Touches

Touches as any in *Euripides*[b]: On that Occaſion the *tragic Muſe* put on her Robe of deepeſt Mourning, and deplor'd the untimely and cruel Fate of the *Royal Innocent* in the tendereſt and moſt melting Strains of Sorrow.

§. 2. *Doubt* expreſſes the Debate of the Mind with it ſelf upon a preſſing Difficulty. A Man in a ſevere Strait and Perplexity firſt takes up one Reſolution, and then lays it aſide; after thinks another Method more convenient, and then changes again. He is toſs'd to and fro with ſtrong Tides of *Paſſion*; and at laſt, after terrible Struggles, ſcarce fixes upon a final Determination. Thus *Dido* upon the Departure of her *Lover*.

*What ſhall I do? What Succour*
*can I find?*

---

[b] Troades, 735, &c. 1167, &c.

*Become*

*Become a Suppliant to* Hiarba's *Pride?*
*And take my Turn to court and be deny'd?*
*Shall I with this ungrateful* Trojan *go?*
*Forſake an Empire, and attend a Foe?*
*Then ſhall I ſeek alone the churliſh Crew;*
*Or with my Fleet their flying Sails purſue?*
*Rather with Steel thy guilty Breaſt invade,*
*And take the Fortune thou thy ſelf haſt made*[c].

This *Figure* keeps the Soul in eager *Attention*, and moves all her Tenderneſs and Compaſſions for an unhappy Sufferer.

§. 3. *Correction is a Figure whereby a Man earneſtly retracts and re-*

[c] Dryd. Vir. Æn. 4.

*cals*

*cals what he had ſaid or reſolv'd.*

——————— *Firſt and laſt*
*On me, me only, as the Source*
*and Spring*
*Of all Corruption, all the blame*
*lights due:*
*So might the Wrath! Fond Wiſh!*
*cou'dſt thou ſupport*
*That Burthen, heavier than the*
*Earth to bear;*
*Than all the World much heavier*[d]*?*

When what an *Author* hath ſaid appears too much, he abates it by correcting himſelf, and uſing ſome leſſening Expreſſion. What is it then can give Men the Heart and Courage, but I recal that Word, becauſe it is not true Courage, but Foolhardineſs, to outbrave the Judgments of *God*[e]*?* When what has been ſaid appears too little, he ſtrengthens the

[d] Adam in Milt. Par. Loſt, 10. 831, &c.
[e] Tillotſon.

Expreſ-

Expreſſion, and enlarges the Thought. *This* was a great Trouble to me, but *that* much more, that before my Face they thus entertain'd, careſs'd and kiſs'd my Enemy: My Enemy did I ſay? Nay, the Enemy of the Laws, the Courts of Juſtice, of Peace, his Countrey, and all good Men [f]. An *Author* thus correcting and checking himſelf, prevents Cavils and Objections; and by the unexpected Quickneſs of the Recollection and Turn pleaſingly ſurprizes the *Reader*, and all of a ſudden fires him with his own *Paſſion*. The Height of this *Figure* is when a Perſon having lately declar'd an Inclination to a Thing, preſently rejects it with Horror, and vows againſt it with Imprecations.

*But may I firſt in op'ning Earth ſink down,*
*Or to the loweſt Hell be Thunder-thrown,*

[f] Cicero.

*In*

*In Night's eternal Shades ſhut up beneath,*
*E're I my Honour wound, or break my Faith*[g]*!*

§. 4. *Suppreſſion is a Figure whereby a Perſon in Rage, or other Diſturbance of Mind, ſpeaks not out all he means, but ſuddenly breaks off his Diſcourſe.*

The Gentleman in *Terence*, extremely incens'd againſt his Adverſary, only accoſts him with this abrupt Saying, *Thou of all!* The Exceſs of his Indignation and Rage choaked the Paſſage of his Voice, and would not ſuffer him to utter the reſt. But in theſe Caſes, tho' the Diſcourſe is not complete, the Meaning is readily underſtood; and the Evidence of the Thought eaſily ſupplies the Defect of Words.

*Suppreſſion* ſometimes proceeds from Modeſty, and Fear of uttering

[g] Dido in Lauderdale's Virg. Æn. 4.

any

any Word of ill and offenſive Sound.

§. 5. *Omiſſion is when an Author pretends, that he conceals and omits what he declares.* I do not mention my Adverſary's ſcandalous Gluttony and Drunkenneſs; I take no Notice of his brutal Luſts; I ſay not a Syllable of his Treachery, Malice, and Cruelty. In eager *Paſſion* and Conteſts variety of Arguments crowd into a Man's Thoughts; but he is ſo mov'd and diſturb'd, that he cannot regularly enlarge upon them. Beſides, he has ſome Fear, that if he ſhou'd ſay all his Indignation wou'd dictate, he might treſpaſs upon the Patience of his *Hearers*; therefore he only gives ſhorter Hints, and pretends that Time and Reverence for them will not allow him to be more copious and expreſs. This *Figure* is ſerviceable to an *Orator* in propoſing his weaker Arguments; which yet he knows lie more level to the Capacities

ties of ſome Part of his *Audience*; which he deſires to have an Intereſt in. Therefore he does not quite omit them, becauſe they may make Impreſſions on thoſe People to his Advantage: And yet he mentions them with an Air of Modeſty and Caution, leſt he ſhou'd diſguſt another part of his *Audience*, to whom they don't appear of equal Force and Conviction.

§. 6. *Addreſs or Apoſtrophe is when in a vehement Commotion a Man turns himſelf on all ſides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves and Rivers.*

*O Woods, O Fountains, Hillocks,*
*Dales and Bowers!*
*With other Echo late I taught*
*your Shades*
*To anſwer, and reſound far other*
*Song* [h].

[h] Adam *in* Milt. Par. Loſt. 10. 860, &c.

When

When the *Paſſion* is violent it muſt break out and diſcharge it ſelf. By this *Figure* the Perſon mov'd deſires to intereſt *univerſal Nature* in his Cauſe; and appeals to all the *Creation* for the Juſtneſs of his Tranſport. *Adam*'s Morning Hymn in *Milton*[i] is a Chain and Continuation of the moſt beautiful and charming *Apoſtrophes*; 'tis an aſtoniſhing Flight of *Poetry* in Imitation of the *inſpir'd Writers*; and can ſcarce be outdone by human Wit.

When the *Poets* addreſs a *Muſe* or ſome divine Power to aſſiſt and direct them, this kind of *Apoſtrophe* or poetical Prayer is called *Invocation*. By which they gain Eſteem both to their Perſons and Poems: *They* are look'd upon as favour'd, their *Poems* as inſpir'd, by *Heaven*. In the Progreſs of their Poems they often repeat theſe pious *Ad-*

[i] Par. Loſt. 5. ℣. 153, &c.

*dreſſes*;

*dreſſes*; eſpecially when a Difficulty ariſes that ſurmounts human Power; or a Secret is to be reveal'd that cou'd not be found out by human Sagacity. Theſe *Invocations* repeated at ſeaſonable Diſtances, and upon Occaſions that require 'em, diverſify the Manner of the Style, refreſh the Reader after a long Narration, and gratify him with Change and Novelty.

A Species of this *Figure* I take *Communication* to be; *when the Speaker applies to his Judges and Hearers, and entreats their Opinion upon the Queſtion in debate.* By this a Man declares his hearty and unfeign'd Concern for his Cauſe; and pays Deference and Honour to thoſe he addreſſes. They are pleas'd with his Modeſty and Submiſſion, and ſo inclin'd to hear and judge with Favour. There is a ſort of *Communication* ſomething different from this, *when a Perſon excuſes his Conduct,*

*gives*

*gives Reaſons for it, and appeals to thoſe about him, whether they be not ſatisfactory.*

*What ſhould I do? While here I was enchain'd,*
*No Glimpſe of God-like Liberty remain'd:*
*Nor cou'd I hope in any Place but there*
*To find a* God *ſo preſent to my Prayer* [k].

§. 7. *Suſpenſion begins and carries on a Period or Diſcourſe in ſuch a Manner as pleaſes the Reader all along; and keeps him in expectation of ſome conſiderable thing in the Concluſion.* With what infinite Sweetneſs does *Eve* carry on, with what grateful Surprize cloſe up that rapturous Speech to *Adam*, worthy an Inhabitant of *Paradiſe*, and the *State* of *Innocence!*

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[k] Dryd. Virg. Eclog. 1.

*Sweet*

*Sweet is the Breath of Morn, &c.*
*But neither Breath of Morn when*
*ſhe aſcends*
*With Charm of earlieſt Birds, nor*
*riſing Sun*
*In this delightful Land, nor Herb,*
*Fruit, Flower,*
*Gliſtring with Dew, nor Fra-*
*grance after Showers,*
*Nor grateful Evening mild, nor*
*ſilent Night*
*With this her ſolemn Bird, nor*
*walk by Noon,*
*Nor glitt'ring Starlight— with-*
*out thee is ſweet* [1].

This beautiful *Figure* makes People attentive; and when 'tis perfect, as here, amply rewards the cloſeſt Attention. Great Care muſt be taken that the Expectation which is rais'd be not diſappointed: For nothing is

[1] Milt. Par. Loſt. 4. ℣. 641, &c.

more

more vain and contemptible than to promiſe much and perform nothing; to uſher in an arrant Trifle with the Formality of Preface and folemn Preparation.

§. 8. *Interrogation is when the Writer or Orator raiſes Queſtions and returns Anſwers; not as if he was in a Speech or continu'd Diſcourſe, but in Diologue or Conference with his Reader, Auditor or Adverſary.*

Tell me, will you go about and ask one another what News? What can be more aſtoniſhing News than this, that the *Man* of *Macedon* makes War upon the *Athenians*, and diſpoſes the Affairs of *Greece*? Is *Philip* dead? No; but he's ſick. What ſignifies it to you whether he be dead or alive? For if any thing happen to this *Philip* you'll immediately raiſe up *another* [m]. All this deliver'd with-

[m] Demoſthenes *quoted by* Longinus.

out

out *Interrogation* had been faint and ineffectual; but the Suddenneſs and Fervor of Queſtion and Anſwer imitates the Tranſport of *Paſſion*; makes the Diſcourſe to ſound with Probability, and to be heard with Attention. What is ſaid after ſuch a warm and eager Manner does not ſeem the Effect of Study and Premeditation, but the natural Reſult and Effuſion of a Man's unfeign'd Concern. The *Orator* conceals his Art and Deſign, and ſo gains the Eſteem of the *Audience* for his Sincerity and Heartineſs; they lie open to him, and are carry'd along with the Torrent of his *Paſſion*, and reſiſtleſs Eloquence. Scarce any *Paſſion* can be nam'd but may be put into the Form of *Interrogation*, and may appear with Beauty and Advantage in it.

*Expoſtulation* is nearly related to this vigorous and preſſing *Figure:* Whereby the injur'd Perſon urges the Offender with all the proper Queſti-

ons he thinks can be propos'd, and pleads with him from all the Topics of Reaſon; that he may convince him of his Injuſtice, and make him aſham'd of his Folly and Ingratitude; that he may beat him off his Excuſes and Pleas of Abatement, that he may reduce him to an ingenuous Promiſe and ſteady Reſolution for the future to obſerve his Duty.

For what have you left unattempted, what have you eſteem'd ſacred theſe late Days? What Name ſhall I beſtow on this Aſſembly? Shall I call you Soldiers? who have beſieg'd your *General* and *Emperor*'s Son with Trenches and Arms. *Citizens*? who ſo contemptuouſly inſult the Authority of the *Senate*. Nay more, you have even violated the Rights of Enemies, the Sacredneſs of Embaſſadors, and the Law of Nations [n].

*§. 9. Preven-*

[n] Germanicus *in his noble Speech to his mutinous Soldiers*, Tacit. Annal. 1. 27, &c. *See alſo* Scipio's

§. 9. *Prevention is when an Author ſtarts an Objection, which he foreſees may be made againſt any thing he affirms, deſires or adviſes to; and gives an Anſwer to it.*

*What then remains? Are we depriv'd of Will?*
*Muſt we not ask for fear of asking Ill?*
*Receive my Counſel and ſecurely move;*
*Intruſt thy Fortune to the* Powers *above.*
*Leave* God *to manage for thee, and to grant*
*What his unerring Wiſdom ſees thee want* [o].

This generally gets the *Author* the Reputation of Foreſight and Care; of Diligence and a generous Aſſurance

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pio's *noble Speech to the Mutineers at* Sucro, Liv. Vol. 3. lib. 28. p. 360. Ed. Hearne.

[o] Dryd. Juv. Sat. 10. ℣. 346, &c.

of the Reaſon and Juſtice of his Cauſe. When he puts the Objections againſt himſelf in their full Force, it is plain that he does not fear the cleareſt Light, nor decline the ſtricteſt Examination. By it likewiſe ſome Advantage is gain'd over an Adverſary: He is foreſtall'd and prevented in his Exceptions; and either ſilenc'd, or oblig'd to a Repetition; which is not ſo grateful as the mention of a thing freſh and untouch'd. To this *Figure* may be referr'd *Premunition*, whereby the Speaker, eſpecially in the Entrance and Beginning of his Diſcourſe, cautiouſly guards himſelf againſt Prejudice and Miſapprehenſion: That he may neither leſſen his Intereſt with his Friends, nor enflame the Malice, and encreaſe the Power of thoſe who watch to do him Miſchief.

§. 10. *Conceſſion freely allows ſomething that yet might bear ſome Diſpute, to obtain ſomething that a*

*Man*

*Man wou'd have granted to him, and which he thinks cannot fairly be deny'd.*

This *Figure* is ſometimes favourable in the Beginning, but ſevere and cutting in the Cloſe; as *Tully* upon the *Greeks*— I allow the *Greeks* Learning, and Skill in many Sciences; Sharpneſs of Wit and Fluency of Tongue; and if you praiſe them for any other Excellencies, I ſhall not much contradict you: but that *Nation* was never eminent for Tenderneſs of Conſcience, and regard to Faith and Truth. Sometimes the firſt Parts are fretting and ſevere, but the Concluſion healing— I am, Sir, I own a Pimp, the common Bane of Youth, a perjur'd Villain, a very Peſt: but I never did you any Injury [P]. The ſhew of Candour and Veracity a Man makes by this *Figure* in frankly granting ſo much, removes from him

[P] Sannio *to* Æſchinus *in* Terence Adelphi, 2. 1. 34, 35.

the Suſpicion of Partiality; and gives him more Credit and Authority in what he denies.

*Another ſort of Conceſſion is, when fearing we cannot obtain all we deſire, we give up one part to carry the reſt.* When *Dido* deſpairs of prevailing with *Æneas* to ſettle with her at *Carthage*, ſhe only intreats he wou'd ſtay a little longer, to allow her ſome time to aſſwage her Grief, and prepare to bear his Departure.

*The Nuptials he diſclaims I urge no more;*
*Let him purſue the promis'd* Latian *Shore.*
*A ſhort Delay is all I ask him now,*
*A Pauſe of Grief, an Interval from Woe* [q].

'Tis by this *Figure* that oppreſs'd People in the Extremity of their In-

[q] Dryd. Virg. Æn. 4.

dignation

dignation provoke their Enemies to do them all the Miſchief they can, and proceed ſtill to farther degrees of Barbarity; that ſuch lively Repreſentations of their Injuſtice and Cruelty, may ſtrike 'em with Horror and Shame, and diſpoſe them to relent. The Complaints and Upbraidings of jarring Friends and Lovers, are moſt emphatically expreſs'd in this *Figure*: The Deſign of which is to give the guilty Perſon a deep Senſe of his Unkindneſs, and to kindle all the old Paſſion and Tenderneſs.

*Proceed inhuman* Parent *in thy Scorn,*
*Root up my Trees, with Blights deſtroy my Corn;*
*My Vineyards ruin, and my Sheepfolds burn:*
*Let looſe thy Rage, let all thy Spight be ſhown;*
*Since thus thy Hate purſues the Praiſes of thy* Son[r].

r. Dryden's Virgil, G. 4. 329, &c.

To this *Figure* may be referr'd that eloquent *Inſinuation*, whereby the *Orator*, after he has us'd all his Arguments to perſuade his Hearers, as it were once more ſets them at Liberty, and leaves them to their own Election; it being the Nature of Man to ſtick more ſtedfaſtly to what is not violently impos'd, but is our own free and deliberate Choice. If it ſeem evil unto you to ſerve the *Lord*, chuſe you this Day whom you will ſerve[f]. When the great *Joſhua* had, under *God*, in the moſt aſtoniſhing manner, conquer'd the People of *Canaan*, and conducted the *Iſraelites* into their Land; he exhorts them to a ſteady Adherence to the Worſhip of the true *God*, who had ſo viſibly appear'd for them; and made 'em ſo glorioufly triumph over their Enemies. In the Concluſion of his Speech, well knowing the Advantage and Merits

[f] Tillotſon *on* Joſhua 24. 15. *Serm.* 27. *p.* 308.

of

of his Cauſe, and that he might ſafely appeal to their own Conſcience and Experience for the Truth of what he had ſaid, he ſeems to leave them to their own Liberty and Choice. As if that brave Man had ſaid, My Friends and Countrymen! if I ſhou'd enlarge on a matter ſo plain, it might ſeem a Diſtruſt upon both your Underſtanding and Ingenuity. I leave all to you, not in the leaſt ſuſpecting that you can reſiſt ſuch Arguments as cannot fail to work upon any one, who has either Reaſon or Gratitude.

§. 11. *Repetition is a Figure which gracefully and emphatically repeats either the ſame Word, or the ſame Senſe in different Words.* Care is to be taken that we run not into inſipid *Tautologies*, nor affect a trifling Sound and Chime of inſignificant Words. All *Turns* and *Repetitions* are ſo, that do not contribute to the Strength and Luſtre of the Diſ-

courſe; or at leaſt one of them. The Nature and Deſign of this *Figure* is to make deep Impreſſions on thoſe we addreſs. It expreſſes Anger and Indignation; full Aſſurance of what we affirm, and vehement Concern for what we have eſpous'd.

The moſt charming *Repetitions* are thoſe, whereby the principal Words in a Sentence, either the ſame in Sound, or Signification, are repeated with ſuch Advantage and Improvement, as raiſes a new Thought, or gives a muſical Cadence and Harmony to the Period. Theſe in *Engliſh* are call'd fine *Turns*; and are either upon the Words only, or the Thought, or both. A dextrous *Turn* upon Words is pretty; the Turn upon the Thought ſubſtantial; but the Conſummation and Crown of all, is, when both the Sound of the Words is grateful, and their Meaning comprehenſive; when both the Reaſon and the Ear are entertain'd with a noble

Thought

Thought vigorouſly expreſs'd, and beautifully finiſh'd. That in Mr. *Prior*'s *Henry* and *Emma* is a very agreeable *Turn*.

*Are there not Poyſons, Wracks, and Flames, and Swords,*
*That* Emma *thus muſt dye by* Henry's *Words?*
*Yet what cou'd Swords, or Poyſon, Wracks, or Flame,*
*But mangle and disjoint this brittle Frame?*
*More fatal* Henry's *Words: They murder* Emma's *Fame*[t].

Strong and vehement *Paſſions* will not admit *Turns* upon Words; nor ought they to have place in *Heroic Poems*, or in grave Exhortations, and ſolemn Diſcourſes of *Morality*. To this *Figure*, which has great Variety and many Branches, may be referr'd the uſing of many Words of

[t] Prior's *Poems*, p. 192.

the ſame Signification to expreſs one important Thing. When a Man is full of his Subject, and eager to communicate his Thoughts with Vigour, he is not ſatisfy'd with one Expreſſion, tho' never ſo ſtrong; but uſes all the ſignificant Variety he can recollect. So *Tully* for *Milo*[v], the Aſſaſſin was baffled, Force repell'd by Force, or rather Boldneſs overcome by Bravery. If Reaſon preſcribes this to the Learn'd, and Neceſſity to Barbarians, Cuſtom to Nations, and Nature it ſelf to brute Beaſts, always to beat off all manner of Violence, by all poſſible Ways from their Body, from their Head, from their Life; you cannot judge this to be a criminal and wicked Action, but at the ſame time you muſt judge that all Perſons, who fall amongſt Robbers and Bravoes, muſt either periſh by *their* Weapons, or

[v] Select. Orat. in uſum Del. Lond. 1706. p. 316. §. 7

your

*your* Sentence. An *Orator* in the Heat of his Engagement, in the Vehemence of his Indignation againſt an inſolent and unreaſonable Adverſary, and his earneſt Concern for the Preſervation of a dear Friend in Danger, exerts the utmoſt Power of his Eloquence, redoubles his Strokes, and eagerly puſhes on all his Advantages.

§. 12. *Circumlocution, Periphraſis, uſes more and ſometimes leſs plain Words to avoid ſome Inconvenience and ill Effect, which wou'd proceed from expreſſing a thing in fewer and plainer Words.*

When *Tully* [w] cou'd not deny the Death of *Clodius*, and was defending *Milo* charg'd with his Murther, he ſays, *Milo*'s Servants, without the Command, Knowledge, or Preſence of their Maſter, did what every *Maſter* wou'd expect his Servants ſhou'd

[w] Orat. pro Mil. §. 6. p. 316.

do

do in the like Caſe. He avoids the Word kill'd or ſtabbed, for fear of offending the *People*. This Method of treating a Subject gives the *Audience* a good Opinion of the Prudence and Modeſty of the *Pleader*: One unguarded and diſtaſteful Word, has ſometimes loſt the Speaker the Favour of the *Audience* before well-inclin'd to him; and ruin'd a promiſing Cauſe. After *Homer*, in his fourteenth *Iliad*[x], has repreſented *Jupiter* extremely inflam'd with Love for *Juno*, and retir'd to ſleep in her Arms; he, with wonderful Addreſs and Decency, diverts the Imagination of the *Reader* from following them into their aweful Privacies; and amuzes him, by deſcribing *Nature* at that time in a very gay Humor. He feigns the *Earth* producing a new Crop of Hyacinth and Crocus, and forms a golden Cloud diſtilling ambroſial Dew.

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[x] Verſe 347, &c.

Very

Very often *Circumlocution* is us'd, not merely out of Prudence or Neceſſity to conceal a Secret, or cover an Indecency; but for Variety and Ornament, to give Pomp and Dignity to our Expreſſions, to enrich a Diſcourſe with new Thoughts, and to multiply the Graces of a *Deſcription.*

*The* Night's *bright* Empreſs *in her golden Car,*
*Darting full Glories from her lovely Face,*
*Kindles freſh Beauties in the Eye of* Heſper.

Which Lines, I believe, hit the Senſe, tho' I am ſure they don't reach the Beauties of that admirable *Periphraſis* of *Pindar* [y].

— Διχόμηνις ὅλον χρυσάρμα
Ἑσπέρας Ὀφθαλμὸν ἀντέφλεξε Μήνα.

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[y] Ολ. 3. ῥ. 35, 36. p. 138.

§. 13.

§. 13. *Amplification is when every chief Expreſſion in a Period adds Strength and Advantage to what went before; and ſo the Senſe all along heightens, till the Period be vigorouſly and agreeably clos'd.*

'Tis pleaſant to be virtuous and good, becauſe that is to excel many others: 'Tis pleaſant to grow better, becauſe that is to excel our ſelves: Nay 'tis pleaſant even to mortify and ſubdue our Luſts, becauſe that is Victory: 'Tis pleaſant to command our Appetites and Paſſions, and to keep them in due Order, within the Bounds of Reaſon and Religion, becauſe this is Empire[z]. When an *Author* thus improves upon us in his Diſcourſe, we are extremely pleas'd and attentive while he continues it; and perfectly ſatisfy'd when he concludes. We are edify'd and charm'd with the Inſtruction of one, whom we find to

[z] *Archbiſhop* Tillotſon, *Serm.* 12. p. 138.

be

be complete Maſter of his Subject. What Reputation muſt it be to the *Writer*, what Pleaſure to the *Reader*, when one ſays every thing in the beſt manner it can be ſaid; and the other is entertain'd with every thing that can be deſir'd? But 'tis the utmoſt Reproach to an *Author*, and a moſt intolerable Diſappointment to the *Reader*, when the one flags and faulters every Step; and ſo the other is fatigu'd and mortify'd, with a continual Series of heavy and lifeleſs Periods. There are various Ways of contriving and forming this *Figure*, which have great Force and Elegance; tho' perhaps they cannot nicely be adapted to every part of the *Definition*. I ſhall name three very lively Ways of expreſſing an *Amplification*.

1. We amplify or raiſe a Diſcourſe by ſelecting a Number of the moſt emphatical and ſtrongeſt Words of the Language we uſe; every one of which add ſomething new to the Sentence;

and

and all join'd, heighten it to the utmoſt Degree of Perfection. That Paſſage in *Terence* [a] is upon this Account univerſally admir'd.

*Hæc verba, meherculè una falſa*
*Lacrymula,*
*Quam, oculos terendo miſerè, vix*
*vi expreſſerit,*
*Reſtinguet*——

2. This *Figure* is expreſs'd by way of Compariſon— When that great Man *P. Scipio*, tho' but a private Perſon, kill'd *Tiberius Gracchus*, making ſome ſmall Innovation and Diſturbance in the *State*; ſhall we, who are *Conſuls*, bear *Catiline*, who is endeavouring and plotting to lay the *World* waſt with Fire and Sword [b]?

3. A Diſcourſe is very happily and beautifully heighten'd by way of Argument or rational Inference. *Quintilian* [c] excellently obſerves, that *Ho-*

[a] Eunuch I. 1 ℣. 22, &c. [b] Tully *againſt* Catiline. [c] Inſtitut. lib. 8. cap. 4. p. 405.

*mer*

*mer* gives us a very exalted *Idea* of *Helen*'s ſovereign Charms, when he introduces *Priam*'s grave Councellors owning, that it was not to be complain'd of or reſented, that the *Trojans* and *Greeks* had ſuſtain'd the Calamities of a long and cruel War for *ſuch a Woman*; and makes the King himſelf place her by him, call her, Dear Child, and treat her with all poſſible Tenderneſs and Reſpect. Muſt not every judicious *Reader* infer that her Beauty muſt be incomparable, which was admir'd and prais'd to ſuch a Degree by Men cool and unpaſſionate, of mature Wiſdom and great Age, who had been deep Sufferers by it? Muſt not that Face be ſuperlatively lovely, and thoſe Eyes ſparkle with reſiſtleſs Luſtre, that cou'd be view'd with Pleaſure and Veneration by that miſerable *Prince*; tho' they had kindled the Flames of War in his Country, and blaſted the Proſperity, and all the Hopes of his late-flouriſhing Family. To

To this we may refer *Climax* or *Gradation*— *Which is when the Word or Expreſſion which ends the firſt Member of a Period, begins the ſecond, and ſo on; ſo that every Member will make a diſtinct Sentence, taking its Riſe from the next foregoing, till the Argument and Period be beautifully finiſh'd.* Or in the Terms of the Schools, *'Tis when the Word or Expreſſion, which was predicate in the firſt Member of a Period is ſubject in the ſecond, and ſo on, till the Argument and Period be brought to a noble Concluſion.* This *Figure*, when natural and vigorous, furniſhes the Mind with variety of *Ideas*, and accuſtoms it to Attention and cloſe Thinking. The Art and Contexture of a *Gradation* often appears plain, and lies in too open View; therefore Care muſt be taken that the *Gradations* we uſe be unforc'd, and abound with good Senſe; be ſignificant and dextrouſly turn'd.

I am

I am pleas'd with that in Dr. *Tillotſon* [d]. After we have practis'd good Actions a while they become eaſy; and when they are eaſy we begin to take pleaſure in them; and when they pleaſe us we do them frequently; and by Frequency of Acts a thing grows into a Habit; and a confirm'd Habit is a ſecond kind of Nature; and ſo far as any thing is natural, ſo far it is neceſſary, and we can hardly do otherwiſe: nay, we do it many times when we do not think of it.

§. 14. *Omiſſion of Copulative is when the Conjunctions or little Particles that connect Words together are left out, to repreſent Haſt, or Eagerneſs of Paſſion.*

When *Dido* in the Violence of her Rage and Reſentment for the abrupt Departure of *Æneas*, charges her People to arm themſelves and purſue the *Trojan* Fleet.

[d] Serm. x. p. 111.

*Haſt,*

*Haſt, haul my Gallies out, purſue the Foe,*
*Bring flaming Brands, ſet ſail, impetuous row* [e].

The Members of the *Period* are looſe and unconnected; which moſt naturally paints the Hurry and Diſtraction of her Thoughts. The Conjunctions put between the Words wou'd have cramp'd and fetter'd the Period, ſo that it wou'd have mov'd ſlow and unwieldy, and have made nothing leſs than a Repreſentation of the raging *Queen*'s Diſturbance of Mind, and Vehemence of *Paſſion*.

*Salluſt* [f] excellently and very naturally repreſents the Rout and precipitate Flight of the *Moors* in theſe Words—*Tum ſpectaculum horribile in Campis patentibus: Sequi, fugere, occidi, capi.*

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[e] Æn. 4. [f] Bel. Jugurth. p. 106. Ed. Mattaire.

The

The contrary to the former—— *Multitude of Copulatives is when the little Particles are properly put in before every principal Word in the Period.*

*Livy*, giving an Account how the Pleaſures and Luxury of *Capua* corrupted and ſoftned the Army of *Annibal*, amongſt others has this beautiful Paſſage— For Sleep, and Wine, and Feaſts, and Strumpets, and Bagnios, and Reſt, that thro' Cuſtom grow every Day more bewitching, had ſo weakned both their Bodies and their Minds, that the Reputation of their paſt Victories, protected them more than their preſent Strength [g]. This *Figure*, when aptly and judiciouſly us'd, makes a Diſcourſe ſtrong and ſolemn, fixes an Emphaſis upon every Word, and points it our as worthy of Obſervation.

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g Liv. Hiſt. 3 Vol. Edit. Hearne, lib. 23. p. 27.

§. 15.

§. 15. *Seeming Contradiction is when the Members of a Period quite diſagree in Appearance and Sound, but perfectly agree and are conſiſtent in Senſe.*

*Cowards die many times before their Deaths;*
*The Valiant never taſt of Death but once* [h].

This *Figure*, when noble and perfect, ſhews a bold and enterprizing Genius, that encounters Dangers without Fear, and walks ſteadily and ſecurely upon a Precipice. Therefore it ſtrikes vigorouſly upon the Mind of the *Reader*, calls forth new Thoughts, and raiſes Admiration and Surprize. Every judicious *Reader* admires the daring Flights of a ſublime and noble *Genius*; and eaſily forgives ſome few ſmaller Faults for the ſake of his ma-

[h] Shakeſpear *in* Julius Cæſar.

ny vigorous Beauties: But deſpiſes a little groveling Writer, who creeps on in a heavy Road, and dares not attempt to riſe; but being content to ſhun a *Grammatical* Fault, never reaches at an *Excellency*.

§. 16. *Oppoſition is a Figure whereby things very different or contrary are compar'd and plac'd near, that they may ſet off each other.* White plac'd near Black ſhines brighter: Innocence compar'd with Guilt appears with double Charm and Lovelineſs.

The *Poets*, *Hiſtorians* and *Orators* improve their Subject, and much heighten the Pleaſure of their *Reader* by the beautiful Oppoſition of their Characters and Deſcriptions.

*Tacitus* [i] deſcribes the exceſſive Dalliances and frantic Revels of the Empreſs *Meſſalina* with *Silius* a little before their Death, in wonderful

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i Annal. 11. p. 252.

Pomp and Gayety of Expreſſion; that the Reader may be the more ſurpriz'd and aſtoniſh'd at the Suddenneſs and terrible Circumſtances of her Fall. The *Poet* [k] in his fine Deſcription of *Dido*'s Deſpair the Night before her Death, repreſents all the Creation enjoying profound Tranquillity and ſweet Reſt, to render that miſerable *Queen*'s Diſquietudes more moving. She was depriv'd of the common Privilege indulg'd to the pooreſt and moſt deſpicable Creatures; Sleep fled from her Eyes, and Quiet was baniſh'd from her Breaſt.

This Manner of uſing this *Figure* is very agreeable and noble, becauſe the *Oppoſition* does not lie in Words but Things.

In *Virgil*'s ſecond *Georgic* there is a very agreeable Contraſt and Oppoſition in that fine *Compariſon* between the Court and the Countrey. The Pomp

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[k] Virg. Æn. 4. ℣. 522.

and

and Hurry of State, and the Freedom and pure Pleaſures of Retirement and Agriculture. Upon a full Enumeration of the ſeveral Conveniences and Enjoyments of both ways of Living, what Advantage and Over-balance does the *Poet* give to the latter! The very Manner of his Expreſſion, and Turn of his Poetry, are with great Judgment and Dexterity vary'd, and made ſuitable to his different Subjects. The Deſcription of the Pride and Statelineſs of the Great is drawn to the Life in a pompous Run of Verſe, and variety of very bold *Tropes*.

*—Ingentem foribus Domus alta ſuperbis,*
*Mane ſalutantûm totis vomit Ædibus undam;*
*—Varios inhiant pulchrâ teſtudine Poſtes,*
*Illuſaſque Auro veſtes——* [1].

[1] Georg. ii. ℣. 461, &c.

But you have the Innocence and Plainneſs, the Sweetneſs and undiſturb'd Quiet of the Countrey, naturally repreſented in proper Words, in plain and eaſy Expreſſion, and in the ſmootheſt and ſweeteſt Numbers.

*At ſecura quies & neſcia fallere Vita,*
*Dives opum variarum, at latis otia Fundis,*
*Speluncæ, vivique Lacus; at frigida Tempe,*
*Mugituſque Boum, molleſq; ſub Arbore ſomni*
*Non abſunt*——[m].

§. 17. *Compariſon beautifully ſets off and illuſtrates one thing by reſembling and comparing it to another, to which it bears a manifeſt Relation and Reſemblance.*

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[m] Ib. v. 467.

The

The *Poet* wonderfully praiſes the Bravery of his *Hero* with perfect Serenity and Preſence of Mind, giving Orders of Battel in the Hurry and Heat of the bloody Action, when he compares him to an *Angel* riding upon the Wings of the Wind, and directing a Storm where to pour out its Fury.

*So when an* Angel *by divine Command*
*With riſing Tempeſts ſhakes a guilty Land,*
*(Such as of late o're pale* Britannia *paſt)*
*Calm and ſerene he drives the furious Blaſt;*
*And glad th'* Almighty*'s Orders to perform,*
*Rides in the Whirlwind, and directs the Storm*[n].

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[n] *Mr.* Addiſon *on the Duke of* Marlborough *in his Poem on the Battle of* Blenheim.

*Compariſons* mightily ſtrengthen and beautify a Diſcourſe; for ſome time take off the *Reader* from the principal Subject, and ſtart new and agreeable *Images* to divert and entertain him, that he may return to it with freſh Pleaſure and Eagerneſs. In *Compariſons* theſe things are to be obſerv'd.

1. The chief and eſſential Parts of the *Compariſon* muſt bear an exact and true Proportion. Some ſmall Diſagreement in a leſs conſiderable Circumſtance will not ſpoil the Grace, or take away the Strength of the *Figure*. Tho' the greater Agreement and exacter Parallel there is in all Particulars, the more lively and charming the *Figure* is. And therefore, generally ſpeaking, *Compariſons* ought to be ſhort. In running into minute Circumſtances, beſides the Tediouſneſs, there is Danger of diſcovering ſome unagreeable Diſproportion.

2. *Compariſons* need not always be

be drawn from very noble and lofty Subjects. Thoſe taken from meaner things are ſignificant and agreeable, if they be ſet off in noble Words, if they give clear Notions, and paint in ſtrong and fine Colours the Thing we intend to repreſent by them. In great Subjects, *Compariſons* from leſſer Things relieve and refreſh the Mind, that had been long kept upon the Stretch of cloſe Intention. Strong and ſublime *Compariſons* heighten and improve a meaner Subject. For Examples of both Kinds, I refer my *Reader* to thoſe beautiful Paſſages marked below °. Thoſe are very fine and pleaſing *Compariſons*, which not only clear and adorn the Thing they are deſign'd to illuſtrate, but beſides contain in themſelves a new and lively *Deſcription*. Of this Number I take that Paſſage in *Spencer* to be one, where he compares the dange-

° Hom. Iliad. 4. 130, 131. Milton's Par. Loſt, 1. 768, &c. Virg. Geor. 2. 279, &c.

rous Diſſimulation and treacherous Tears of *Dueſſa* to the *Crocodile*, that, they ſay, weeps moſt tenderly, when he is moſt ravenouſly eager to devour.

*As when a weary* Traveller *that ſtrays*
*By muddy Shoar of broad ſeven-mouthed* Nile
*Unweeting of the perillous wandring Ways*
*Doth meet a cruel crafty* Crocodile,
*Which in falſe Grief hiding his harmful Guile*
*Doth weep full Sore, and ſheddeth tender Tears:*
*The fooliſh Man that pities all this while*
*His mournful Plight, is ſwallow'd unawares,*
*Forgetful of his own, that minds another's Cares* P.

P Fairy Queen, I. 5. 18.

Thoſe

Thoſe are very ſtrong and glowing *Compariſons*, where the nobleſt *Beings* of the natural and moral World, where *Angels*, good or bad, are compar'd to the *Luminaries* of *Heaven*. How ſublime, how rapturous is *Milton*, in his Compariſon of *Lucifer*'s diminiſh'd Splendor, and faded Beauties to the *Sun* over-clouded or eclips'd.

*— His Form had yet not loſt,*
*All her original Brightneſs, nor appear'd*
*Leſs than* Archangel *ruin'd, and the Exceſs*
*Of Glory obſcur'd: As when the* Sun *new riſen*
*Looks through the horizontal miſty Air*
*Shorn of his Beams, or from behind the* Moon
*In dim Eclipſe diſaſtrous Twilight ſheds*
*On half the* Nations, *and with Fear of Change*

*Perplexes* Monarchs. *Darkned*
*ſo, yet ſhone*
*Above them all th'* Archangel [q].

A *Compariſon* introduc'd in few Words, and without Formality, is very neat and agreeable.

That Complement of *Pindar* to his generous Patron King *Theron*, is graceful and lofty; and yet methinks the Excellency is not ſo much in the Thought and Subſtance of it, as in the manner and dextrous Turn of the Expreſſion.

Ἐπεὶ ψάμμον ἀριθμὸν περιπέφυγεν.
Ἐκεῖνον ὅσα χάρματ' ἄλ—
—λοις ἔθηκεν, τίς ἂν φράσαι δύναιτο [r].

Which pleaſe to take thus in the looſe Paraphraſe of a Friend.

*To count the Sea-ſhore Sands known*
*Numbers fail:*

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[q] Par. Loſt, 1. 591, &c. [r] Ol. 2. 178.

*What*

*What Words can reach the Largeneſs of his Heart?*
*What Numbers count thoſe Multitudes of Bleſſings*
*His bounteous Hand has pour'd on human Race?*

§. 18. *Lively Deſcription is ſuch a ſtrong and beautiful Repreſentation of a Thing, as gives the Reader a diſtinct View and ſatisfactory Notion of it.*

—— Thames
*With gentle Courſe devolving fruitful Streams:*
*Serene, yet ſtrong; majeſtick, yet ſedate;*
*Swift, without Violence, without Terror great.*
*Each ardent Nymph the riſing current craves;*
*Each Shepherd's Pray'r retards the parting Waves.*
*The Vales along the Banks their Sweets diſcloſe;*

*Freſh Flowers for ever riſe, and fruitful Harveſt grows*[f].

Where, 'tis plain, the *Poet* has imitated that wonderful Paſſage of Sir *John Denham* upon the ſame Subject.

*Tho' deep, yet clear; tho' gentle yet not dull;*
*Strong without Rage; without o'reflowing full.*

In *Deſcriptions* a judicious *Author* will omit low and vulgar Circumſtances, and chiefly beſtow his Pains to complete and beautify all the eſſential and maſterly Strokes. 'Tis the manner of little Verſifyers to take every Hint that preſents it ſelf, and run out into long *common Places*. A Writer that wou'd live and pleaſe, will cut off Superfluities, and reject the moſt pleaſing Thoughts and flo-

[f] Prior's Carm. Sec. p. 114. ℣. 17, &c.

rid

rid Lines, which wou'd come in abruptly, and quite foreign to his Subject. Many Things muſt be left to the Imagination of the *Reader*, and *ſeaſonable Silence* has its *Emphaſis*. *Virgil* [t] tells his *Reader*, that *Eurydice* was kill'd by a Serpent lurking in a Bank, but ſays nothing more of that venomous Creature. A Poet-taſter wou'd probably have ſpent as many Lines in a horrid *Deſcription* of it, as compoſe that admirable *Poem:* But that *divine Poet* knew there was no room for ſuch a Liberty here, his Deſign in this ſhort and exquiſite Piece being only to give a moving Pattern of true conjugal Affection, and to ſhew the rapturous Force which good *Muſick* and *Poetry* have over the moſt fierce and ſavage Tempers.

But he deſcribes the two Serpents which deſtroy'd *Laocoon* [v] and his

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[t] Geor. 4. 457, &c. [v] Æn. 2. 203, &c.

Sons

Sons in ſuch particular Circumſtances, and paints the devouring Monſters in ſuch ſtrong and frightful Colours, that they amaze and chill the *Reader*. Here his only Buſineſs was to raiſe Terror, and give his *Reader* a due Notion of the Diſpleaſure of the *Gods* againſt *Troy*, which was ſo fixt and implacable that they thus ſignally cut off an innocent Man and his Family, for giving his Countreymen Advice, which tended to the oppoſing their ſevere Decree, and the Preſervation of that devoted *City*. The *Deſcription* of a *Perſon* is call'd a *Character*, in Drawing which the true Proof of Art and Judgment is to hit a beautiful Likeneſs; and with a delicate Touch to give thoſe Features and Colours which are peculiar to the *Perſon*, and diſtinguiſh him from the reſt of Mankind. In every good and lively *Deſcription* a Man muſt come to an Enumeration of the chief Particulars: For Generals are often obſcure

and

and faint; a judicious Account of Particulars ſets every thing in full View, and makes a ſtrong and laſting Impreſſion upon the *Reader*.

§. 19. *Viſion or Image is a Repreſentation of Things diſtant and unſeen, in order to raiſe Wonder, Terror, or Compaſſion, made with ſo much Life and Emphaſis, that as the Poet has a full View of the whole Scene he deſcribes, ſo he makes the* Reader *ſee it in the ſame ſtrong Light.*

*Or mad* Oreſtes, *when his* Mother's *Ghoſt*
*Full in his Face infernal Torches toſt;*
*And ſhook her ſnaky Locks: He ſhuns the Sight,*
*Flies o're the Stage ſurpriz'd with mortal Fright;*
*The* Furies *guard the Door, and intercept his Flight*[w].

[w] Dryd. Virg. Æn. 4 683, &c.

This

This noble *Image* raiſes Conſternation and Terror: An Inſtance of a tender *Image* to move Pity we have in thoſe ſoft and ſweet Lines of *Spencer* [x].

*— Not one Word more ſhe ſaid;*
*But breaking off the End for want of Breath,*
*And ſliding ſoft, as down to Sleep her laid,*
*And ended all her Woe in quiet Death.*

The *Poet*, or *Orator*, upon theſe Occaſions is ſo fully poſſeſs'd of, and vehemently intent upon his Subject, that he is really tranſported with thoſe *Paſſions* which he wou'd inſpire his *Readers* or *Hearers* with: And by that Strength and noble *Enthuſiaſm* of *Imagination*, he is happily qualify'd to captivate their *Affections*. A commanding Genius can impreſs

[x] Fairy Queen, 2. 1. 56.

his

his own *Images* upon thoſe he addreſſes; can move the inmoſt Springs of their Soul; and with a pleaſing Power triumph over the whole Man.

§. 20. *Fiction of a Perſon. Proſopopœia* has two Parts.

1. *When good and bad Qualities, Accidents and Things inanimate are introduc'd in Diſcourſe, and deſcrib'd as living and rational Beings. Virtue* and *Pleaſure* addreſs young *Scipio* in *Silius Italicus* [y] as two bright Ladies of oppoſite Parties: The one wou'd fain induce him to decline the Toyls of War, and indulge himſelf in Eaſe and Luxury: The other earneſtly exhorts him to ſhake off Sloath, and purſue Fame in the glorious Steps of his *Anceſtors*. Take the Deſcription of them in an Imitation of the fore-nam'd *Poet*.

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[y] De Bello Punico, lib. 15. ℣. 23, &c.

Pleaſure

Pleaſure *in Cloth of Gold and purple dye*
*With glaring Luſtre overwhelms the Eye.*
*All the luxurious Sweetneſs of the Eaſt*
*Lodges in her ambroſial fragrant Breaſt.*
*Her ſparkling Eyes in ſprightly Motions dance,*
*And dart laſcivious Flames at every Glance.*
Vertue *was in a different Habit dreſt,*
*That Nature more and Majeſty expreſt:*
*Her Robes were made of pureſt Morning Light,*
*Emblems of Innocence divinely bright.*
*Her Beauty leſs ſet off delighted more;*
*A Virgin Bluſh her ſacred Viſage wore.*

*Awful*

*Awful her Eye, commanding was her Air,*
*Charmingly fierce, and gracefully ſevere.*

The Invention and Deſcription of theſe *imaginary Perſons*, if manag'd with Judgment, raiſes Admiration, and gives Grace and Grandeur to a Diſcourſe. The *Poets*, who were the *Divines* of ancient Ages, finding that every part of the World was influenc'd by a ſuperior intelligent *Power*, and every where obſerving bright and manifeſt Marks of Art and Wiſdom, feign'd a vaſt Number of *Deities*, to all which they aſſign'd their peculiar Provinces. The *Rivers* had their *Guardian Gods*; the Fountains their *Nymphs*; *Flora* preſided over the Flowers, *Pomona* over the Fruits, *&c.* The *Fable* was gayly deck'd up to amuze and pleaſe the People; but the great *Moral* and Truth, that lay at the bottom of the *Fiction*, was, that a wiſe

a wiſe and powerful and bounteous *Providence*, over-rul'd and preſerv'd the Univerſe. See the *Archbiſhop* of *Cambray*'s Exiſtence of *God* [z].

Some of the fineſt *Apoſtrophes*, and beautiful bold *Metaphors* are founded upon *Fiction of a Perſon.*

——*Now gentle* Gales
*Fanning their odoriferous Wings diſpenſe*
*Native Perfumes; and whiſper whence they ſtole*
*Thoſe balmy Spoils*— [a].

2. The ſecond Part of this lively *Figure, is when we give a Voice to inanimate Things; and make Rocks, Woods, Rivers, Buildings, &c. to expreſs the Paſſions of rational Creatures.*

As when the Walls and Pillars of a *Temple* are brought in trembling at, or inveighing againſt the daring Pro-

[z] *Chap.* 89. [a] Milton's Par. Loſt, 4. 156, &c.

fanation

ſanation of Blaſphemy utter'd, of Sacrilege or Debauchery committed within their hallowed Bounds.

*She foul blaſphemous Speeches forth did caſt,*
*And bitter Curſes, horrible to tell;*
*That ev'n the* Temple *wherein ſhe was plac'd*
*Did quake to hear, and nigh aſunder braſt* [b].

Either *feign'd Perſons* are repreſented as uttering the Reſentments of Mankind in expreſs Terms; or 'tis ſuppos'd they wou'd cry out upon Occaſion; or 'tis affirm'd in general that they do utter their Concern and *Paſſion*, but the Words are not ſet down. Of the firſt kind, which is the moſt moving and ſprightly, is that *Repreſentation* of *Tully* [c]; wherein he introduces *Rome* as a venerable *Matron*, the common Mother of all the *Ro-*

[b] Spencer's Fairy Queen, 5. 11. 28.
[c] Orat. 1. in Catil. p. 86. in uſum Del.

*maus*,

*mans*, in a pathetical Speech expoſtulating with *Catiline*, who then was engag'd in a bloody and unnatural Conſpiracy to deſtroy his Native Countrey, and preſſing him to depart and deliver her from her preſent terrible Apprehenſions and Danger. There is an Exceſs of *Paſſion*, a Degree of *Enthuſiaſm* in this ſublime *Figure*; and therefore 'tis dangerous and ridiculous to uſe it, but when the Importance and Grandeur of the Subject require ſuch a noble Vehemence. A Man of Underſtanding will keep his boldeſt Flights within the Bounds of common Senſe; and guide himſelf by the Rules of Probability and Decorum in his moſt adventurous Sallies of Imagination. It is very tender and moving when in *Paſtorals* and *mourning Poems*, Rivers, Groves and Mountains are brought in languiſhing for the Abſence, or lamenting the Loſs of ſome very valuable Perſon, that before frequented them and chear'd them with his Preſence. *All*

*All Nature mourns: the Floods*
*and Rocks deplore,*
*And cry with me*, Paſtora *is no*
*more* [d].

This *Figure* animates all Nature; gratifies the Curioſity of Mankind with a conſtant Series and Succeſſion of Wonders; raiſes and creates new Worlds and Ranks of rational Creatures, to be Monuments of the *Poet*'s Wit, to eſpouſe his *Cauſe* and ſpeak his *Paſſion*. To diſcern how much Force and Sprightlineſs this *Figure* gives to a Sentence or Expreſſion we need but firſt ſet down that Line,

*Aut conjurato deſcendens Dacus*
*ab Iſtro* [e].

And then after it thus,

*Aut conjuratus deſcendens Dacus*
*ab Iſtro.*

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[d] Congreve's Mourning Muſe.
[e] Geor. 2. 497.

And

And ſo make a Compariſon. In the *Plain* way it is not above the humble Style of *Prædrus*; in the *Figurative* it riſes up to the Loftineſs and Majeſty of *Virgil.* Any of the beſt *Tropes* and *Figures*, ſeaſonably us'd, give the ſame Grace and Life to a Diſcourſe in their Proportion.

§. 21. *Change of Time is when things done and paſt are deſcrib'd as now doing and preſent.* This Form of Expreſſion places the thing to be repreſented in a ſtrong and prevalent *Light* before us, and makes us *Spectators* rather than *Hearers.*

*My* Mother, *with that curſt Partaker of her Bed,*
*My royal* Father's *Head in pieces cleaves,*
*As ſturdy Woodmen fell a ſtately Oak:*
*By Treaſon's Blow the Victor* Hero *falls*
*To Woman's Rage, and Coward's Guilt a Victim.* *While*

*While thus the Lord of* Greece *expiring lies,*
*No Pity touches any Breaſt but mine* [f].

Here the *Princeſs* preſents you with a mournful Scene of *Agamemnon*'s Murder, and gives you a View of the Horrors of that guilty Night and bloody Supper. She moves every generous Breaſt to ſympathize with her; to boil with Indignation againſt the treacherous and barbarous Murderers; and bleed with Compaſſion for the royal Sufferer.

§. 22. *Change of Perſon* has ſome Variety— *'Tis moſt commonly when the Writer on a ſudden breaks off his Relation, and addreſſes his Reader.*

*Again a fierce Engagement by the Ships aroſe;*
*You'd think that neither Wearineſs nor Wounds* ——
*Cou'd touch the fearleſs Warriors*— [g]

[f] *From the* Elect. *of* Soph. [g] Iliad 15. 696, &c.

This *Figure*, when we have it in Perfection, takes off the Tediouſneſs of a long direct Narration; makes the *Reader* attentive, as if he ſaw the Place where the thing was tranſacted; and raiſes his *Paſſions* as if he himſelf was in the Hurry and Heat of the Action.

'Tis of peculiar Grace and Advantage in the Deſcription of Places: It leads the *Reader* pleaſantly into them; heightens his Imagination; and, to uſe that bold Expreſſion, gives him the Delight of ſafe and eaſy Travelling in a fine Countrey. Sometimes for varieties ſake, to ſmooth a harſh Expreſſion, to pay Reverence to the Reader, or to avoid ſuppoſing that any thing may happen which is ſhocking or of dangerous Conſequence, the *Author* appropriates and applies that to himſelf, which he deſigns for the *Reader*'s Warning or Inſtruction. So *Virgil* of the miſchievous Serpent in *Calabria*.

*O! let*

*O! let not Sleep my cloſing Eyes invade*
*In open Plains or in the ſecret Shade;*
*When he renew'd in all the ſpeckled Pride*
*Of pompous Youth has caſt his Slough aſide* [h].

*Change of Perſons* is common and very natural in eager Conteſts and ſtrong *Paſſions*; when Adverſaries breath mutual Rage and Scorn; or a deſerted Lover inveighs againſt the Perjuries, and aggravates the Barbarity of the guilty and treacherous Perſon.

*Turnus* in *Virgil* [i] enrag'd at the malicious Harangue of *Drances*, firſt ſmartly replies to him, and then turns his Diſcourſe to King *Latinus* and his Council, then attacques *Drances* again with variety of ſevere and ſatyrical Language.

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[h] Dryd. Vir. Geor. 3. 435, 436.
[i] Æn. 11. ℣. 392, &c.

*Dido*, upon notice of the Departure of *Æneas*, diſtracted with Rage and Deſpair, firſt furiouſly falls upon him, then diſdainfully turning from him, ſpeaks of him as an abſent Perſon; after exclaims againſt the Cruelty of Heaven and Earth; then reproaches and condemns her ſelf for her own Credulity and Weakneſs, and again with Scorn and eager Indignation turns her Speech to *Æneas*.

*Falſe as thou art, and more than falſe, forſworn;*
*Not ſprung from noble Blood, nor Goddeſs born;*
*Why ſhou'd I fawn; what have I worſe to fear?*
*Did he once look, or lent a liſtning Ear;*
*Sigh'd when I ſob'd, or ſhed one kindly Tear?*
*Nor* Juno *views my Wrongs with equal Eyes;*
*Faithleſs is Earth, and faithleſs are the Skies!*

*I ſav'd*

*I ſav'd the Shipwrack'd Exile on my Shore——*
*With needful Food his hungry* Trojans *fed:*
*I took the Traytor to my Throne and Bed.*
*Fool that I was——!*
*But go; thy Flight no longer I detain;*
*Go ſeek thy promis'd Kingdom thro' the Main*[k].

What a Storm is here, and how inimitably painted.

§. 23. *Tranſition* is of two ſorts;

1. The *firſt is when a Speech is introduc'd abruptly, without expreſs notice given of it.* As when *Milton*[l] gives an Acount of our firſt Anceſtor's Evening Devotions.

*Both turn'd, and under open Sky ador'd*
*The* God *that made both Sky, Air, Earth and Heaven——*

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[k] Dryd. Virg. Æn. 4. [l] Par. Loſt. 4. 721.

——*Thou alſo mad'ſt the Night.*
Maker Omnipotent, *and thou the Day!*

Had it been introduc'd in a formal Manner,

Adam *preſents their joint Petitions thus*;
*O* God! *that mad'ſt both Sky*, &c.

it had loſt all its Sprightlineſs and Grace. After the *Greek Poet* [m] has finiſh'd the Narration of *Hector* putting to flight the *Grecians*, and vehemently urging his *Trojans* to purſue their Advantage, and forbear the Spoil of the Field till they had burn'd the Enemies Ships, without any notice he immediately makes the *Hero* utter his own Paſſion in an impetuous Speech; wherein he threatens Diſgrace and Death to any Man that ſhou'd diſobey his Orders, and neglect this promiſing Seaſon of a compleat Victory. The Speech that breaks

[m] Hom. Iliad. 15. ℣. 348, &c.

from

from a Warrior in the Speed of his glorious Succeſs, in the full proſpect of Revenge upon his Enemies, and the final Deliverance of his Countrey and Kingdoms after a long and bloody War, comes rapid and reſiſtleſs like a pointed Shot out of an Engine, and ſtrikes the *Reader* with Surprize and Terror.

Leaving out the heavy Formality of, *He ſaid*, and, *He reply'd*, is very graceful in Stories and *Dialogues*, renders the Relation clean and full, and the Repartee quick and lively.

*Horace* is extremely happy in this ſort of *Tranſition*; as indeed he is in every Delicacy of Turn, and Beauty of Language.

2. *The ſecond ſort of Tranſition is when a Writer ſuddenly leaves the Subject he is upon, and paſſes on to another from which it ſeems very different at firſt View; but has a Relation and Connexion with it, and ſerves to illuſtrate and enlarge it.*

*Horace* in the thirteenth *Ode* of the

ſecond Book gives us a very lively Account of the Danger he was in of being deſtroy'd by the Fall of a Tree, and after makes wiſe and moral Remarks on the Accident. Then he ſallies out into an Account of the other World, upon which he was ſo near ent'ring; and beautifully expatiates upon the Praiſes of his illuſtrious Predeceſſors in *Lyric Poetry*; who were heard with Pleaſure and Wonder *there*, as they us'd to be in this *World*. In theſe Caſes the *Poet* does not diſappoint his *Reader* of the Inſtruction and Pleaſure he propoſes, but multiplies and encreaſes both; nor does he ſo much take him off from the View of his Subject, as he gives him a delightful Proſpect of it every way, and in the beſt Light. A Guide cannot be ſaid to miſlead the Traveller, who brings him ſafely and pleaſantly to his Journies End; and only takes him out of the common Road, to ſhew him a Palace or a Paradiſe, to entertain him with a Wonder or ſurprizing Curioſity.

rioſity. In juſt and noble *Tranſitions* Invention in its largeſt Extent, and Imagination in its moſt vigorous Warmth, are under the Conduct of ſound Judgment, employ'd to make the fartheſt Diſcoveries into the Subject, and give it the richeſt and moſt glorious Ornaments.

§. 24. *Sentence is an inſtructive and lively Remark made on ſomething very obſervable and agreeably ſurprizing; which contains much Senſe in few Words.*

'Tis either direct and plain; as, *in all the Affairs of the World ſo much Reputation is really ſo much Power*[n]. Or indirect and diſguis'd; as,

——— *Fool not to think how vain,*
*Againſt th' Omnipotent to riſe in Arms*[o]*!*

This is a very dextrous and prevalent way of bringing in a *Sentence.*

[n] Tillotſon. [o] Milton's Par. Loſt, 6. 135, 136.

You

You are entertain'd with a noble Reflection when you did not expect it; and pleaſantly ſurpriz'd and inſtructed without the Appearance and Formality of Art. Not to come down to uſeleſs Nicety and Diſtinction, a *Sentence*, in my Opinion, appears with moſt Beauty and Advantage when it is put into ſome of theſe following Forms.

1. When it is expreſs'd in any way of *Exclamation*, but peculiarly of Wonder or Indignation; as,

*How advantagious it is to paſs thro' Adverſities to the Enjoyment of Proſperity*[p]*!*

*How ſharper than a Serpent's Tooth it is, to have a thankleſs Child*[q]*!*

2. When it is put into a moving *Expoſtulation*, or preſſing *Interrogation*.

*Are theſe our Scepters? Theſe our due Rewards?*
*And is it thus that* Jove *his plighted Faith regards*[r]*?*

---

p Pliny Panegyr. p. 125. Ed. Lipſii 1652.
q Shakeſpear. r Dryd. Vir. Æn. 1.

3. When

3. When the *Sentence* is deliver'd, and a Reaſon immediately added to ſupport it. *In a* Government *it is much better to be unmindful of good Services than bad: For a good Man only becomes more ſlow, when you take no account of him; a bad Man more daring and inſolent* [r].

4. When a *Sentence* is made up of a ſhort Relation, and a clean and pertinent Remark upon it.

Meſſalina *deſir'd the Name of Matrimony (with her adulterer* Silius) *purely for the Greatneſs of the Infamy; which is the laſt Pleaſure of profligate People* [t].

And this is near akin to the *Epiphonema*, of which we ſhall preſently ſpeak two or three Words.

*Sentences* muſt not ſtand awkward and bulky out of the Diſcourſe, but be neatly interwoven and wrought into it.

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[r] Salluſt, Bel. Jugurth. p. 61.
[t] Tacit. Annal. 11. c. 9. p. 250.

They

They muſt be unaffected and ſignificant; and ſuch as the Subject eaſily ſuggeſts to a thoughtful and diſtinguiſhing Man.

*Sentences* are the Ornaments and *Lights* of a Diſcourſe; and therefore as *Lights* and *Shades* are in a good *Picture*, ſo ought *Sentences* to be ſo exactly and judiciouſly mixt with the other Parts of the Diſcourſe, that all together may make up one uniform *Beauty*, one regular and conſummate *Piece*.

§. 25. *Epiphonema* is an Acclamation, containing a lively Remark plac'd at the End of a Diſcourſe or Narration. So *Milton*, on the Obſtinacy of the Rebel *Angels*, who were ſo infatuated that they wou'd not ſubmit, tho' they knew *Almighty Power* and *Majeſty* came arm'd againſt them.

*In heavenly Minds can ſuch Perverſeneſs dwell!*

This *Figure* cloſes a Narration in a very

very advantagious and taking manner; deeply impreſſes the Thing related upon the Memory of the *Reader*; and leaves him in a good Humor, well ſatisfy'd and pleas'd with the Senſe and Sagacity of his *Author*.

§. 26. Before the Concluſion I ſhall only add a Word upon *Complex*, or *Aſſemblage* of *Tropes* and *Figures*; which is *when ſeveral ſtrong and beautiful Figures or Tropes are united together in the ſame Period.*

It were endleſs to produce Inſtances out of good *Authors*, of all the various Ways of advantagiouſly ſorting and uniting ſeveral *Figures:* I ſhall only ſelect a few, and leave the reſt to every *Gentleman*'s Obſervation and Reading.

1. Beautiful *Compariſon* and lively *Image*.

——— *She never told her Love,*
*But let Concealment like a Worm i'th' Bud*
*Feed on her Damask Cheek: She pin'd in Thought,* *And*

*And ſat like* Patience *on a Monument*
*Smiling at Grief*[v]. ——

2. Proper *Allegory*, juſt *Compariſon*, and ſtrong *Deſcription*.

*Our Lives diſcolour'd with our preſent Woes*
*May ſtill grow bright, and ſmile with happier Hours.*
*So the pure limpid Stream, when foul with Stains*
*Of ruſhing Torrents, and deſcending Rains*
*Works it ſelf clear, and as it runs refines;*
*Till by degrees the floating Mirror ſhines:*
*Reflects each Flower that on the border grows;*
*And a new Heaven in its fair Boſom ſhows*[w].

3. *Exclamation*, *Apoſtrophe*, ſtrong *Metaphor*.

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[v] Shakeſpear.
[w] Addiſon's Cato 1. 6. p. 20. Ed. in Octavo.

*Oh*

*Oh wretched State! Oh Boſom*
*black as Death!*
*Oh limed Soul, that ſtruggling to*
*be free,*
*Art more engag'd! help* Angels,
*make Eſſay!*
*Bow ſtubborn Knees, and Heart*
*with Strings of Steel*
*Be ſoft as Sinews of the new born*
*Babe* [x].

4. *Fiction of a Perſon, paſſionate Exclamation*, and *Apoſtrophe*, and fine *Turn*, are admirably join'd together by Mr. *Prior* in his Mourning *Poem* [y] upon the Death of his Friend drown'd in the River *Piava*.

*On curs'd* Piava's *Banks the* Goddeſs *ſtood,*
*Show'd her dire Warrant to the riſing* Flood:
*When whom I long muſt love, and long muſt mourn,*

---

x Shakeſpear's Hamlet 3. 1. p. 362, 363.
y Pag. 137, 138.

*With*

*With fatal ſpeed was urging his*
*Return;*
*In his dear Countrey to diſperſe*
*his Care;*
*And arm himſelf by Reſt for fu-*
*ture War:*
*To chide his anxious Friends of-*
*ficious Fears,*
*And promiſe to their Joys his el-*
*der Years.*
*Oh! deſtin'd Head, and oh! ſe-*
*vere Decree;*
*Nor native Countrey thou, nor*
*Friend ſhalt ſee;*
*Nor War haſt thou to wage, nor*
*Year to come:*
*Impending Death is thine, and*
*inſtant Doom.*

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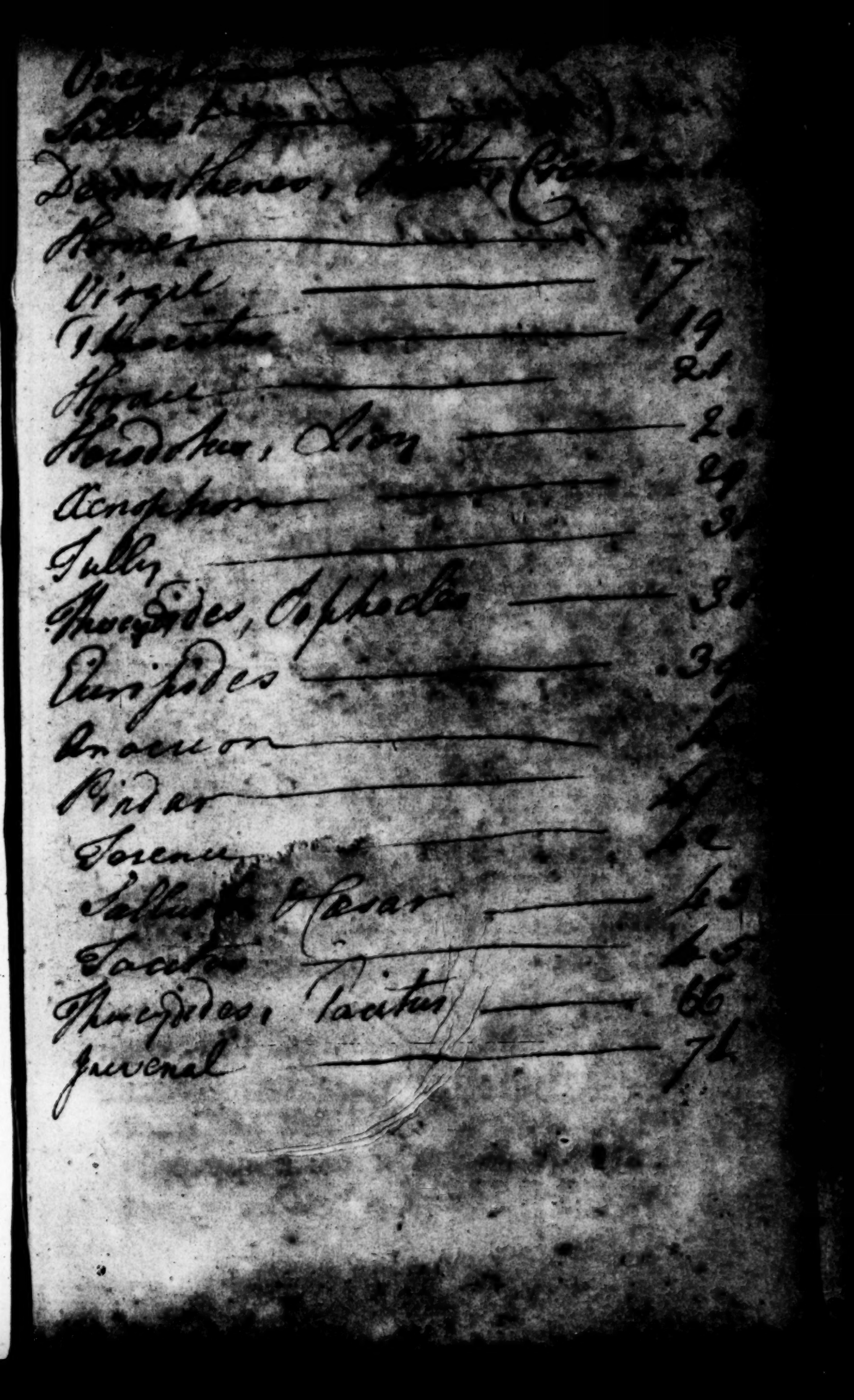
Any one of theſe fine *Figures* and Beauties of Speech wou'd ſingle of it ſelf gloriouſly illuſtrate and adorn a Period: But when Numbers of them like a bright *Conſtellation* ſhed their united *Rays* upon it, how charmingly beauteous, and full of Graces, muſt that whole Diſcourſe appear?

*The* END.



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